



# CHRISTMAS CAROLS AND HYMNS

HOLLIS DANN





M. Stensland





# CHRISTMAS CAROLS AND HYMNS

FOR  
SCHOOL AND CHOIR

COMPILED AND EDITED

BY

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AMERICAN BOOK COMPANY  
NEW YORK .. CINCINNATI .. CHICAGO

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BY

HOLLIS DANN

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*Entered at Stationers' Hall, London*  
Christmas Carols and Hymns

E-P 5



## PREFACE

IN making this book the author has aimed to bring together:

The most beautiful and attractive Christmas Carols,  
The best Christmas Hymns,  
A few Standard Christmas Anthems.


Great care has been exercised to include only music that is worthy of study. It is believed that the superior excellence of the selections will appeal to competent choir leaders, who will find ample material in the book for many Christmas programs.

The book is intended also for use in schools. Many of the Carols may be sung in unison, especially by children, with excellent effect. With few exceptions, the music will be found equally suitable for high schools and choirs.

The metronome marks have been inserted to indicate the general tempo and not to fix the absolute speed at which the pieces are to be taken. In many of the selections, various modifications of tempo, rhythm, and accent are demanded by the character of the text or the music, and a rigid adherence to the metronome mark is often most unfortunate. However, the most important duty of the conductor is to know and indicate the proper tempo, and the metronome marks may assist the inexperienced conductor in this most important matter.

HOLLIS DANN

CORNELL UNIVERSITY,  
ITHACA, N. Y.  
July 1, 1910



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# CHRISTMAS CAROLS AND HYMNS

## NOUËL DES AUSÈLS

(CAROL OF THE BIRDS)

BAS-QUERCY

*Not slow*

1. Whence comes this rush of wings a - far,  
2. "Tell us, ye birds, why come ye here

Fol - low - ing straight the No - ël star? Birds from the woods in  
In - to this sta - ble poor and drear?" "Has-t'ning we seek the

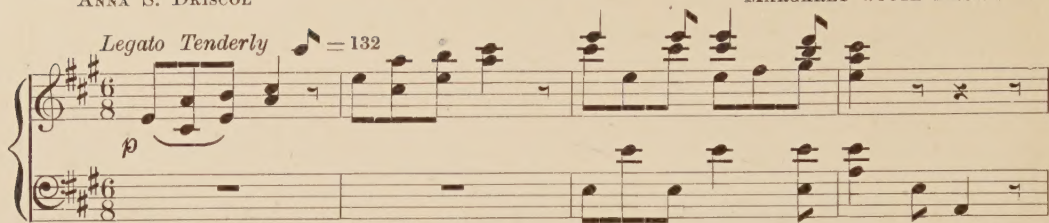
won - drous flight, Beth - le - hem seek this Ho - ly Night.  
new - born King, And all our sweet - est mu - sic bring."

3. Hark how the Greenfinch bears his part, 4. Angels and shepherds, birds of the sky,  
Philomel, too, with tender heart, Come where the Son of God doth lie;  
Chants from her leafy dark retreat Christ on the earth with man doth dwell,  
*Re, mi, fa, sol*, in accents sweet. Join in the shout, Noël, Noël!

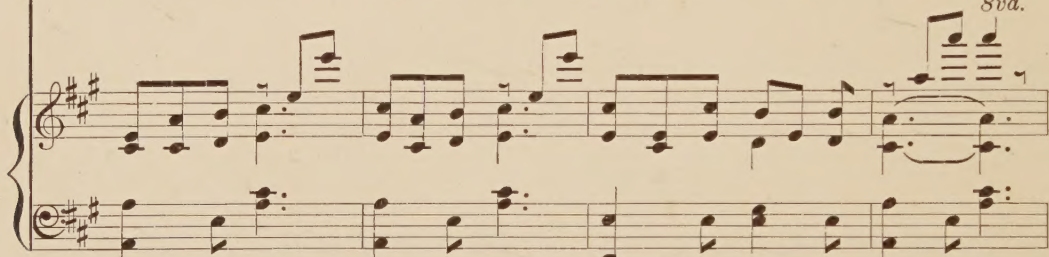
# UNDER THE STARS

ANNA S. DRISCOL

MARGARET COOTE BROWN

*Legato Tenderly*  $\text{♩} = 132$ 

1. Un - der the stars one ho - ly night, A lit - tle Babe was born; . .  
 2. Un - der the stars one bless - ed night, The Christ-child came to earth, . .  
 3. Un - der the stars this hap - py night, We wait for him once more, . .

*Sva.**Ped.*

\*

*Ped.*

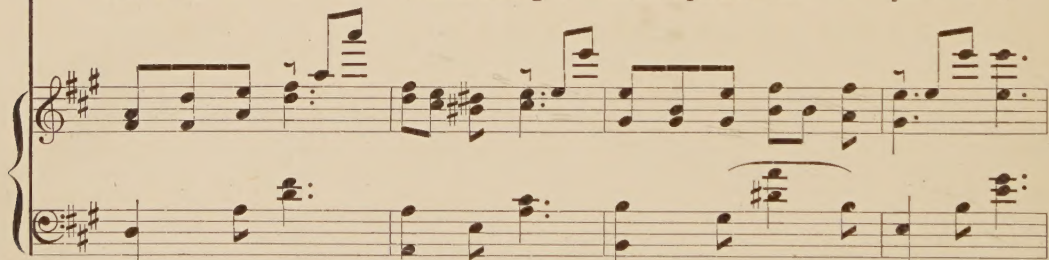
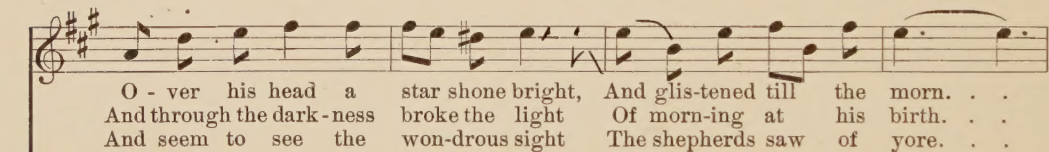
\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

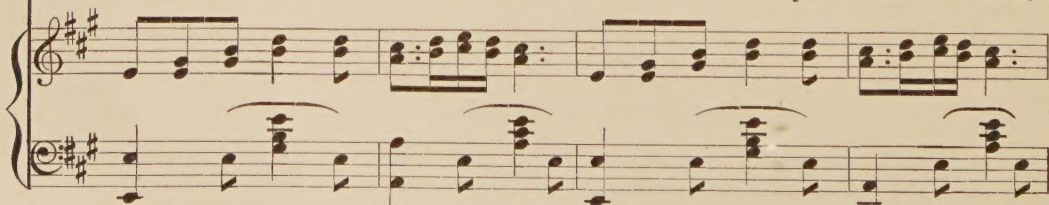
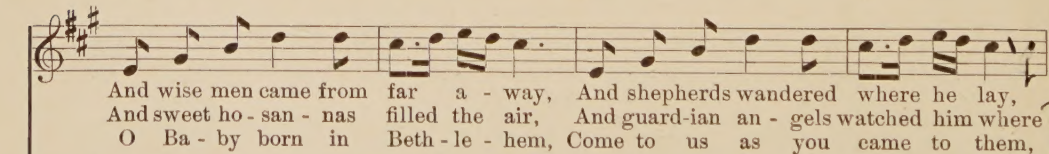
\*

*Ped.*

\*

*Ped.*

\*





Up - on his low - ly bed of hay, Un - der the stars one night. .  
 The vir - gin moth - er knelt in pray'r, Un - der the stars one night. .  
 And crown us with love's di - a - dem, Un - der the stars one night. .

*poco rit.* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

## JOY TO THE WORLD

ISAAC WATTS, 1709

G. F. HANDEL

( ANTIOCH )

$\text{♩} = 69$

1. Joy to the world, the Lord is come! Let earth re - ceive her King; Let  
 2. Joy to the world, the Sav - iour reigns, Let men their songs em - ploy; While

ev'r-y heart pre - pare him room, And heav'n and na - ture sing, And  
 fields and floods—rocks, hills, and plains Re - peat the sound-ing joy, Re -

And heav'n and na-ture  
 Re - peat the sound-ing

heav'n and na - ture sing, And heav'n, And heav'n and na - ture sing.  
 peat the sound-ing joy, Re - peat, Re - peat the sound-ing joy.

sing,  
 joy, . . . . .

sing, And heav'n and na-ture sing,  
 joy, Re - peat the sound-ing joy,

3. No more let sin and sorrow grow,  
 Nor thorns infest the ground;  
 He comes to make his blessings flow  
 Far as the curse is found.

4. He rules the world with truth and grace,  
 And makes the nations prove  
 The glories of his righteousness,  
 And wonders of his love.

## O BIENHEUREUSE NUIT

*Molto tranquillo*

SOPRANOS AND ALTOS (OR SOLO)

*pp*

Normandie Carol

1. O night, peace - ful and blest! For  
 2. O morn, ra - dant with love! The

♩ = 116

*pp**poco*

now, Je - sus doth rest Near his fond watch - ful moth - er; Soft  
 choirs hymn thee a - bove, For their watch now is end - ed; On

*Animato**sempre crescendo*

light o'er him doth shine, A - round, bright an - gels  
 high, songs nev - er cease, While ours with theirs are

*cres.**sempre crescendo*

hov - er, He is the Child Di - vine.  
 blend - ed, He is the Prince of Peace.

*cresc.**f colla voce**a tempo**dim.*



## O BIENHEUREUSE NUIT

9

CHORUS

*pp*

O night, peace-ful and blest!  
O morn, ra-diant with love!

For now Je-sus doth rest Near his  
The choirs hymn thee a-bove, For their

*Animato*

fond watch-ful moth-er; Soft light o'er him doth shine, A -  
watch now is end-ed. On high, songs nev-er cease, While

*cres.**sempre cresc.**rall.**ff*

round, bright an-gels hov-er, He is the Child Di-vine.  
ours with theirs are blend-ed, He is the Prince of Peace.

*sempre cresc.**f rall.**dim.*

## HYMN FOR CHRISTMAS DAY

J. Goss

*Moderato*  $\text{♩} = 84$

1. See a - mid the win - ter's snow, Born for us on earth be - low,  
2. Lo, with - in a man - ger lies He, who built the star - ry skies;

See the ten - der Lamb ap - pears, Prom - ised from e - ter - nal years.  
He, who throned in height sub - lime, Sits a - mid the Cher - u - bim.

*Più mosso*  
CHORUS

Hail, thou ev - er - bless - ed morn! Hail, Re - demp - tion's hap - py dawn!

*p a tempo* *f > più mosso*

Sing thro' all Je - ru - sa - lem, Christ is born in Beth - le - hem.

(Sopranos and Altos)

3. Say, ye holy shepherds, say,  
What your joyful news to-day;  
Wherefore have ye left your sheep,  
On the lonely mountain steep?  
Hail, thou ever blessed, &c.

(Tenors and Basses)

4. "As we watched at dead of night,  
Lo, we saw a wondrous light;  
Angels singing 'peace on earth,'  
Told us of the Saviour's birth."  
Hail, thou ever blessed, &c.

5. Sacred Infant, all Divine,  
What a tender love was thine;  
Thus to come from highest bliss  
Down to such a world as this!  
Hail, thou ever blessed, &c.

6. Teach, oh, teach us, Holy Child,  
By thy face so meek and mild,  
Teach us to resemble thee,  
In thy sweet humility!  
Hail, thou ever blessed, &c.

# WE THREE KINGS OF ORIENT ARE

REV. JOHN HENRY HOPKINS

*mf* *mf*

*♩* = 138

1. We three kings of  
Melchior 2. Born a King on  
Caspas 3. Frank - in - cense to

*mf* *mf*

O - rient are; Bear - ing gifts we trav - erse a - far Field and  
Bethlehem's plain, Gold I bring to crown him a - gain, King for -  
of-fer have I, In - cense owns a De - i - ty nigh; Prayer and

foun - tain, moor and moun - tain, Fol - low - ing yon - der star.  
ev - er, ceas - ing nev - er, O - ver us all to reign.  
prais - ing all men rais - ing, Wor - ship him, God most High.

CHORUS *a tempo* *ff*

O, Star of won - der, star of night, Star with roy - al beau - ty bright,

West - ward lead - ing, still pro - ceed - ing, Guide us to Thy per - fect light.

*Bathazar*

4 Myrrh is mine, its bitter perfume  
Breathes a life of gathering gloom;  
Sorrowing, sighing, bleeding, dying,  
Sealed in the stone-cold tomb.  
O, Star of wonder, &c.

5 Glorious now behold him arise,  
King and God and sacrifice;  
Alleluia, Alleluia,  
Earth to the heavens replies.  
O, Star of wonder, &c.



## CAROL FOR CHRISTMAS EVE

GASCON, 16th century

*mf* 80

1. Lis - ten, lord-ings, un - to me, a tale I will you tell; Which, as on this  
 2. Shep-herds lay a - field that night to keep the sil - ly sheep, Hosts of an - gels  
 3. On - ward, then, the an - gels sped, the shep-herds on-ward went, God was in his

*f*

night of glee, in Da - vid's town be - fell. Jo-seph came from Naz - a - reth with  
 in their sight came down from heav'n's high steep. Ti - dings! ti - dings! un - to you: to  
 man - ger bed, in wor-ship low they bent. In the morn-ing, see ye mind, my

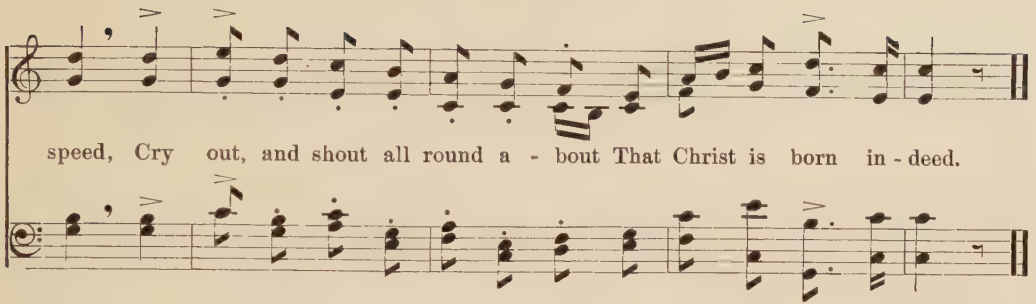
*mp*

Ma - ry, that sweet maid: Wea - ry were they, nigh to death; and for a lodg-ing  
 you a Child is born, Pur - er than the drops of dew, and bright-er than the  
 mas - ters one and all, At the al - tar him to find who lay with - in the

CHORUS  
*Piu mosso*

*ff*

pray'd. Sing high, sing low, Sing high, sing low, sing to and fro, Go tell it out with  
 morn.  
 stall. Sing high,  
 Sing low,



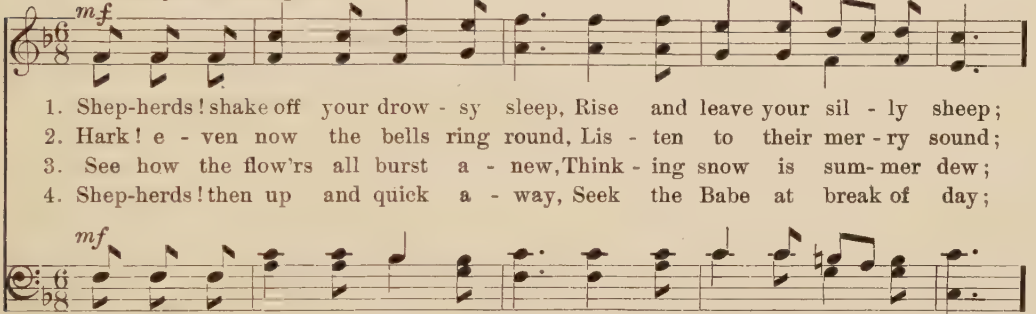
speed, Cry out, and shout all round a - bout That Christ is born in - deed.

## CHANTONS, BERGERS, NOËL, NOËL

Vivace  $\text{♩} = 176$ 

Besançon Carol

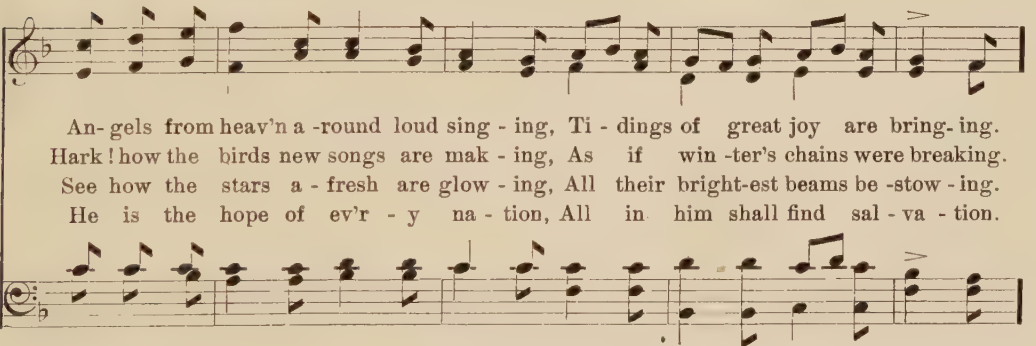
Two singers to each part



*mf*

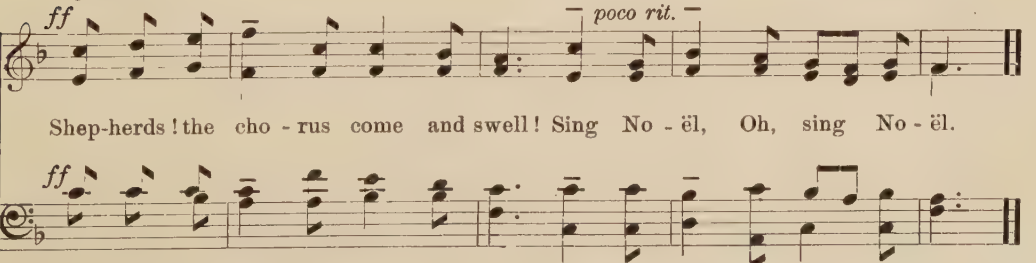
1. Shep-herds! shake off your drow - sy sleep, Rise and leave your sil - ly sheep;
2. Hark! e - ven now the bells ring round, Lis - ten to their mer - ry sound;
3. See how the flow'rs all burst a - new, Think - ing snow is sum - mer dew;
4. Shep-herds! then up and quick a - way, Seek the Babe at break of day;

*mf*



An - gels from heav'n a - round loud sing - ing, Ti - dings of great joy are bring - ing.  
Hark! how the birds new songs are mak - ing, As if win - ter's chains were breaking.  
See how the stars a - fresh are glow - ing, All their bright - est beams be - stow - ing.  
He is the hope of ev' - y na - tion, All in him shall find sal - va - tion.

CHORUS



*ff* *poco rit.*

Shep-herds! the cho - rus come and swell! Sing No - ël, Oh, sing No - ël.

*ff*

## GOOD KING WENCESLAS

$\text{♩} = 69$   
*f*  
 Chorus  
 1. Good King Wen - ces - las look'd out On the Feast of Ste - phen,  
*Tenor Solo*  
 2. "Hith - er, page, and stand by me, If thou know'st it, tell - ing,  
*Tenor Solo*  
 3. "Bring me flesh, and bring me wine, Bring me pine - logs hith - er;

When the snow lay round a - bout, Deep and crisp and e - ven;  
 Yon - der peas - ant, who is he? Where, and what his dwell - ing?"  
 Thou and I will see him dine When we bear them thith - er."

Bright - ly shone the moon that night, Though the frost was cru - el,  
*Treble Solo*  
 "Sire, he lives a good league hence, Un - der - neath the moun - tain;  
 Chorus  
 Page and mon - arch forth they went, Forth they went to - geth - er;

When a poor man came in sight, Gath - 'ring win - ter fu - el.  
 Right a - gainst the for - est fence, By Saint Ag - nes' foun - tain."  
 Through the rude wind's wild la - ment And the bit - ter weath - er.

*Treble Solo*  
 4 "Sire, the night is darker now,  
 And the wind blows stronger;  
 Fails my heart, I know not how,  
 I can go no longer."  
*Tenor Solo*  
 "Mark my footsteps, my good page,  
 Tread thou in them boldly:  
 Thou shalt find the winter's rage  
 Freeze thy blood less coldly."

*Chorus*  
 5 In his master's steps he trod,  
 Where the snow lay dinted;  
 Heat was in the very sod  
 Which the saint had printed;  
 Therefore, Christian men, be sure,  
 Wealth or rank possessing,  
 Ye who now will bless the poor,  
 Shall yourselves find blessing.



## SLEEP, HOLY BABE

Rev. J. B. DYKES

♩ = 80

*p*

The piano introduction is in 4/2 time, featuring a melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat).

*pp* *cres.* *mf*

1. Sleep, Ho - ly Babe! up - on thy moth-er's breast; Great Lord of earth, and  
2. Sleep, Ho - ly Babe! Thine an - gels watch a - round, All bend - ing low with

The first vocal entry begins with a piano (*pp*) dynamic, followed by a crescendo (*cres.*) and then a mezzo-forte (*mf*) dynamic. The melody is in the right hand, with the left hand providing harmonic support.

*dim.*

sea, and sky, How sweet it is to see thee lie In such a place of rest,  
fold - ed wings, Be - fore th' In - car - nate King of Kings, In rev - 'rent awe pro - found,

The second vocal entry continues the melody, marked with a decrescendo (*dim.*) dynamic. The lyrics are written below the notes.

*pp*

In such a place of rest. . . .  
In rev - 'rent awe pro - found. . . . ACCOMP.

The third vocal entry begins with a piano (*pp*) dynamic. The lyrics are written below the notes. The piece concludes with an accompaniment section.

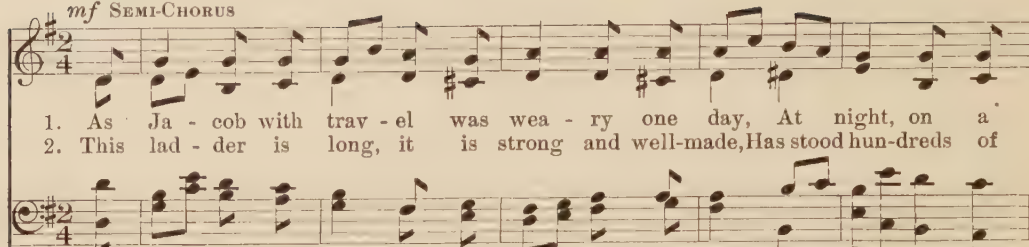
3. Sleep, Holy Babe! while I with Mary gaze  
In joy upon that face awhile,  
Upon the loving infant smile  
Which there divinely plays.

4. Sleep, Holy Babe! ah! take thy brief repose;  
Too quickly will thy slumbers break,  
And thou to lengthened pains awake,  
That death alone shall close.

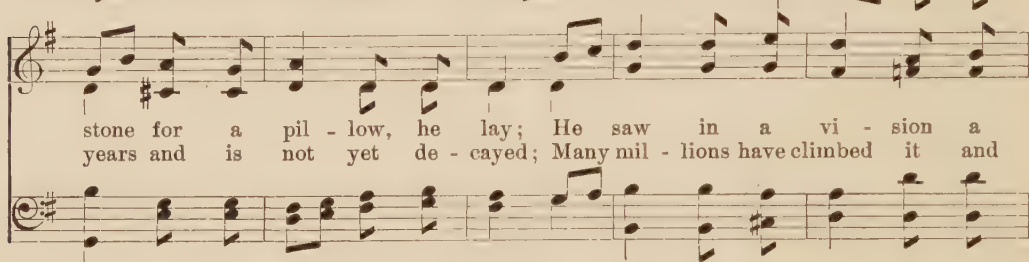
## JACOB'S LADDER

Traditional

*Tempo giusto* ♩ = 76  
*mf* SEMI-CHORUS



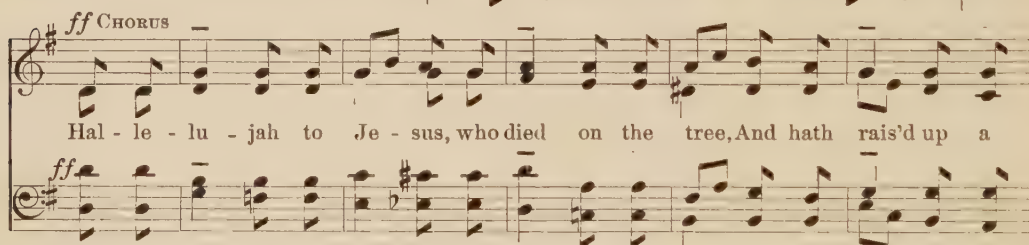
1. As Ja - cob with trav - el was wea - ry one day, At night, on a  
 2. This lad - der is long, it is strong and well-made, Has stood hun-dreds of



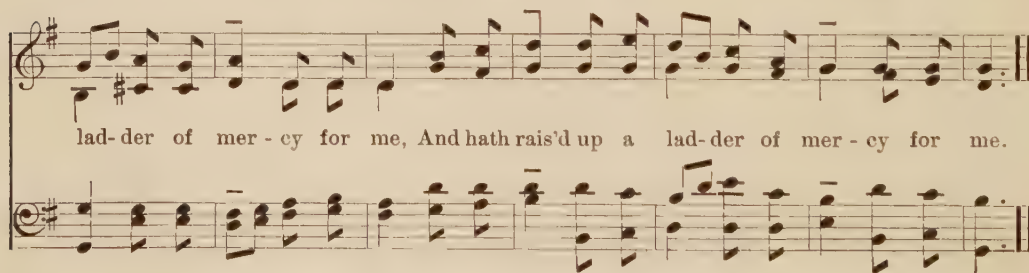
stone for a pil - low, he lay; He saw in a vi - sion a  
 years and is not yet de - cayed; Many mil - lions have climbed it and



lad - der so high That its foot was on earth, and its top in the sky.  
 reached Si - on's hill, And thou-sands by faith are climb - ing it still.



*ff* CHORUS  
 Hal - le - lu - jah to Je - sus, who died on the tree, And hath rais'd up a



lad - der of mer - cy for me, And hath rais'd up a lad - der of mer - cy for me.

3. Come let us ascend : all may climb it who will,  
 For the angels of Jacob are guarding it still :  
 And remember, each step that by faith we pass o'er,  
 Some prophet or martyr hath trod it before. —CHO.
4. And when we arrive at the haven of rest,  
 We shall hear the glad words, "Come up hither, ye blest ;  
 Here are regions of light, here are mansions of bliss."  
 Oh, who would not climb such a ladder as this. CHO.

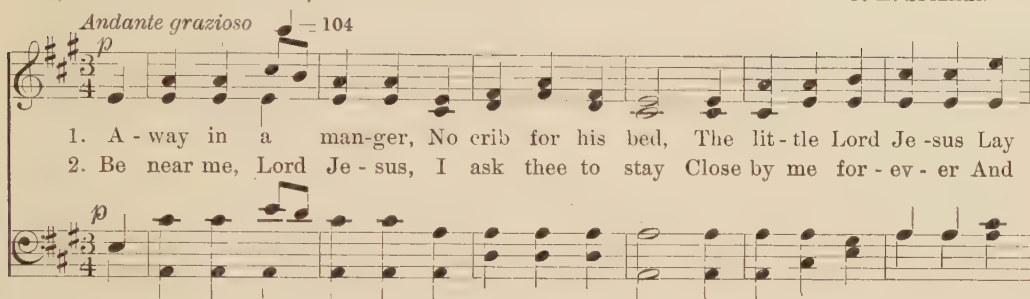
## CRADLE HYMN

MARTIN LUTHER  
(Written for his children)

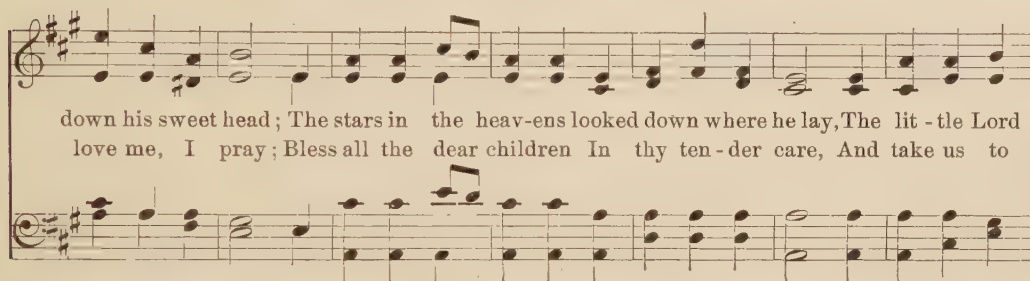
J. E. SPILMAN

*Andante grazioso* 104

*p*

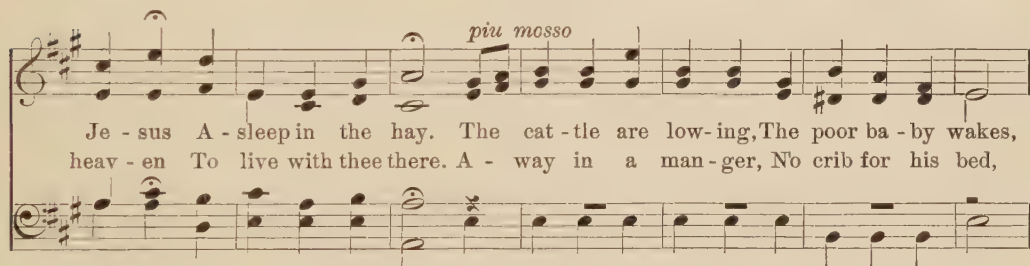


1. A - way in a man-ger, No crib for his bed, The lit-tle Lord Je-sus Lay  
2. Be near me, Lord Je-sus, I ask thee to stay Close by me for-ev-er And



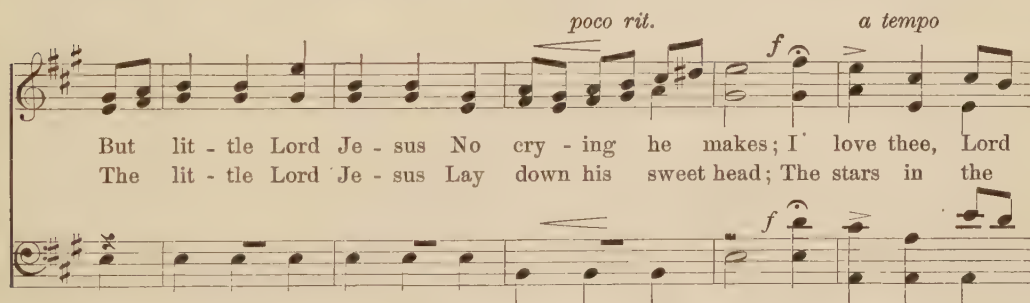
down his sweet head; The stars in the heav-ens looked down where he lay, The lit-tle Lord  
love me, I pray; Bless all the dear children In thy ten-der care, And take us to

*piu mosso*



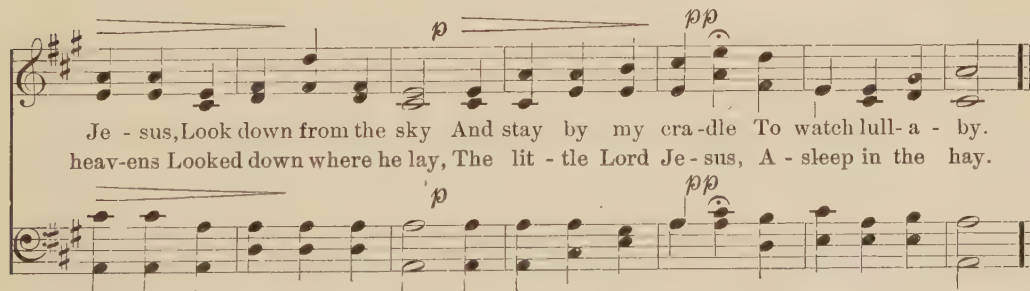
Je-sus A-sleep in the hay. The cat-tle are low-ing, The poor ba-by wakes,  
heav-en To live with thee there. A-way in a man-ger, No crib for his bed,

*poco rit.* *a tempo* *f*



But lit-tle Lord Je-sus No cry-ing he makes; I' love thee, Lord  
The lit-tle Lord Je-sus Lay down his sweet head; The stars in the

*p* *pp*



Je-sus, Look down from the sky And stay by my cra-dle To watch lull-a-by.  
heav-ens Looked down where he lay, The lit-tle Lord Je-sus, A-sleep in the hay.



## CAROL FOR CHRISTMAS DAY

ARTHUR S. SULLIVAN

*Moderato* ♩ = 108*mf*

1. All this night bright an - gels sing, Nev - er was such ca - rol - ling: Hark! a voice which  
2. Wake, O earth, wake ev'r - y - thing, Wake and hear the joy I bring: Wake and joy; for

*cres.* *f* *p*  
loud - ly cries, "Mor - tals, mor - tals, wake and rise. Lo! to glad - ness Turns your  
all this night, Heav'n and ev'r - y twin - kling light, All a - maz - ing, Still stand

*cres.* *f* *p*  
sad - ness; From the earth is ris'n a Sun, Shines all night, though day . . be done."  
gaz - ing; An - gels, Pow'rs, and all that be, Wake, and joy this Sun . . to see!

*p* *mf*  
3. Hail! O Sun, O bless - ed Light, Sent in - to this world by night; Let thy rays and

*dim.* *pp* *cres.*  
heav'n - ly pow'rs Shine in these dark souls of ours; For, most du - ly, Thou art tru - ly

*f* *ff* *rall.*  
God and man, we do con - fess; Hail, O Sun of Right - eous - ness!

## CHRISTMAS EVE

MYLES B. FOSTER

*Andante grazioso*

S:

1. Watch - ing in the mead - ows O'er their flocks by night,  
 2. Hark, that joy - ous mes - sage! Mourn-ers, cease to grieve!

♩ = 120

S:

*mf**cresc.**f*

Shep - herds heard glad ti - dings, Saw heav'n's won - drous' light! . Hal - le - lu - jahs  
 Join to hail with glad-ness, Bless - ed Christ - mas Eve! . Chil - dren, let those

*cresc.**f*

heard they From the an - gels then — "Peace on earth," their  
 ti - dings Ring forth once a - gain: "Glo - ry in the

*mf*

mes - sage, And "Good-will to men!" "Peace on earth," their message, And "Good-will to  
 high - est, And "Good-will to men!" "Glo - ry in the high - est," And "Good-will to

*f*

## CHRISTMAS EVE

*dim.* *p* *D.S.*

men!" "Peace on earth, . . . Peace on earth."

*mp* *p* *p*

## THE MANGER THRONE

C. STEGGALL

*Allegro moderato*  $\text{♩} = 104$

*mf*

1. Like sil - ver lamps in a dis - tant shrine, The  
 3. The stars of heav'n still . . . shine as at first They  
 4. Faith sees no lon - ger the sta - ble floor, The

*mf*

stars are spar - kling bright; The bells of the cit - y of  
 gleamed on this wonder - ful night, The bells of the cit - y of  
 pave - ment of sapphire is there, The clear light of heav - en streams

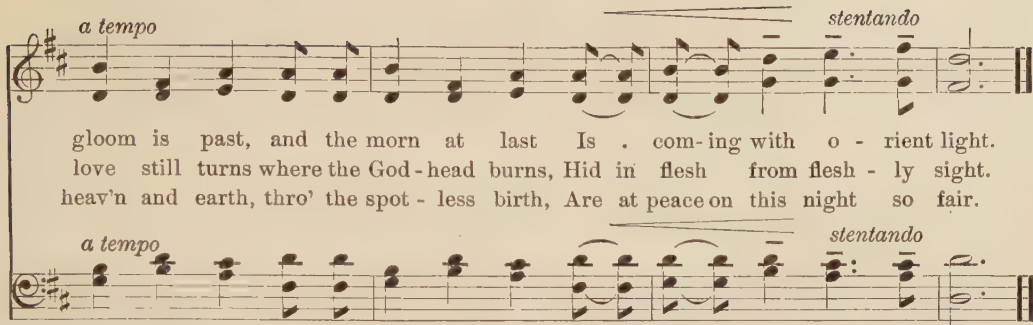
*f stentando* *mp*

God ring out, For the Son of Ma - ry was born to - night; The  
 God peal out, And the an - gels' song still rings in the height; And  
 out to the world, And the angels of God are crowd - ing the air; And

*f stentando* *mp*

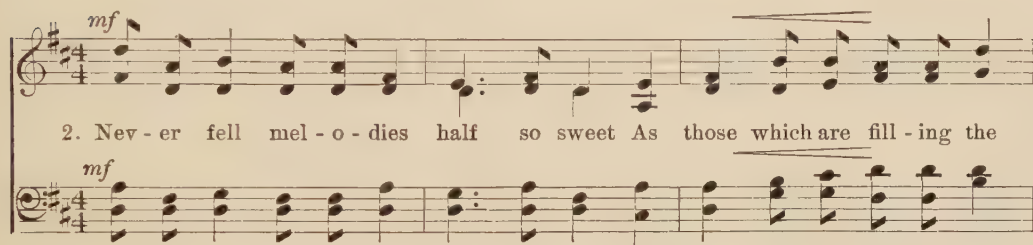


*a tempo* *stentando*



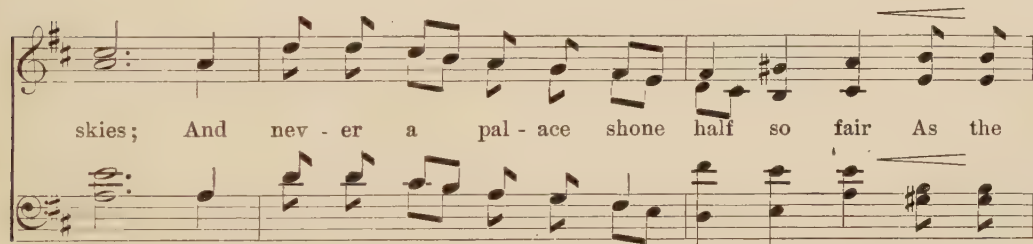
gloom is past, and the morn at last Is . com-ing with o - rient light.  
love still turns where the God-head burns, Hid in flesh from flesh - ly sight.  
heav'n and earth, thro' the spot - less birth, Are at peace on this night so fair.

*mf*



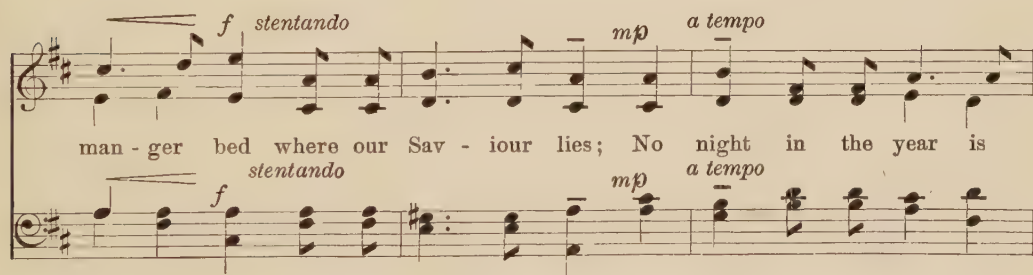
2. Nev - er fell mel - o - dies half so sweet As those which are fill - ing the

*mf*



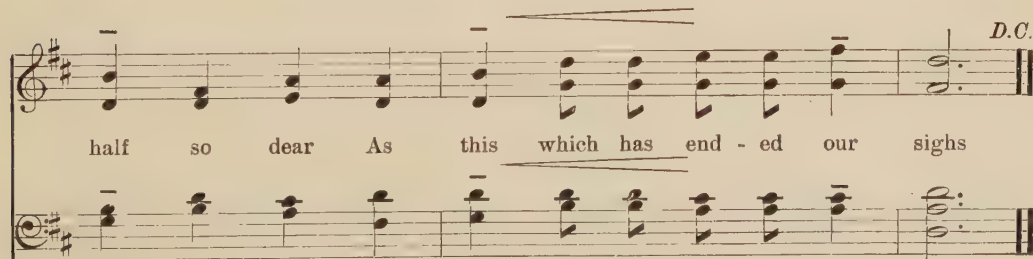
skies; And nev - er a pal - ace shone half so fair As the

*f stentando* *mp a tempo*



man - ger bed where our Sav - iour lies; No night in the year is

*f stentando* *mp a tempo* *D.C.*



half so dear As this which has end - ed our sighs

## CHRISTMAS DAY IN THE MORNING

MYLES B. FOSTER

*Allegretto non troppo*

Now 'tis the mer - ry Christ-mas time, And the

*Con anima*

$\text{♩} = 92$

church-bells peal a joy - ous chime O'er fields of vir - gin snow; .

And to the church all decked with green, A - long each path - way

may be seen The grate - ful peo - ple go! . .

*rall.*

*Meno mosso*

For we are told that this bless - ed morn A Sav - iour

*Legato sempre p*

un - to us was born :

And the

*a tempo 1 mo.*

*cres.*

*al*

*f*

*rall. al fine*

peo - ple to church are flock - ing thus To praise him who lived and

*rall. al fine*

died for us, who lived and died for us.



# AS WITH GLADNESS MEN OF OLD

WILLIAM C. DIX, 1837-1898

Arr. from CONRAD KOCHER, 1786-1872

*♩ = 100*

1. As with glad-ness men of old Did the guid-ing star be-hold;  
 2. As with joy-ful steps they sped To that low-ly man-ger-bed,  
 3. As they of-fered gifts most rare At that man-ger rude and bare;

As with joy they hailed its light, Lead-ing on-ward, beam-ing bright;  
 There to bend the knee be-fore Him whom heav'n and earth a-dore;  
 So may we with ho-ly joy, Pure, and free from sin's al-loy,

So, most gra-cious God, may we Ev-er-more be led to thee.  
 So may we with will-ing feet Ev-er seek thy mer-cy-seat.  
 All our cost-liest treasures bring, Christ, to thee, our heav'n-ly King. A-men.

4 Holy Jesus, every day  
 Keep us in the narrow way;  
 And, when earthly things are past,  
 Bring our ransomed souls at last  
 Where they need no star to guide,  
 Where no clouds thy glory hide.

5 In the heavenly country bright  
 Need they no created light;  
 Thou its Light, its Joy, its Crown,  
 Thou its Sun which goes not down;  
 There for-ever may we sing  
 Alleluias to our King.

## CAROL OF THE FLOWERS

BAS-QUERCY

*Lento. ♩ = 56*

Come with us, sweet flow'rs, and wor-ship Christ the

# CAROL OF THE FLOWERS

25

*poco rit.* FINE.

Lord; Let your per - fumes hov - er round the Babe a - dored.

*Piu mosso*

1. Mod - est vio - let, hid - ing in the grass - y  
 2. Lil - y fair, low bend - ing in the sun's warm  
 3. As thou, pan - sy, shin - est forth in bright ar -  
 4. As thou, rose, wide op'n - ing dost thy scent im -

*cres* *cen* *do.* D.C.

shade, Thou canst say how hum - ble he for us is made.  
 light, Thou dost tell that he is pure as thou art white.  
 ray, So doth he his maj - es - ty to man dis - play.  
 part, So his love ex - pand - ing, draws each sin - ful heart.

## GASCON CAROL

*\* p* *pp*

In - fant so gen - 'tle, so pure and so sweet, . . Love, from thy

*p* *pp*

ti - ny eyes, sin - ners doth greet. Ten - d'rest words fail all thy

*cres.* *pp* *poco rall.*

beau - ty to show; We must a - dore thee, if thee we would know.

*cres.* *pp* *poco rall.*

\* To be sung after the "Carol of the Flowers" without pause.

## GOOD-NIGHT! AND CHRISTMAS PRAYER

MYLES B. FOSTER

*mf Andantino*  $\text{♩} = 80$  *p* *cres.*

Good-night! our songs are sung; Good-night! our games are done; Good-night! we

*p* *pp*

*mf piu mosso* *f*

now must say, . . . So hap - py and gay Our Christ-mas day has

*p* *mf* *cres.* *dim.*

*dim. e rit.* *p* *a tempo.* *poco e poco più*

passed a - way! . . . The brightest hour must end, The brightest day reach

*p* *a tempo*

*adagio* *p*

night, Our ta - pers we see have burned to the tree; Good-night! our songs are

*p*



# GOOD-NIGHT! AND CHRISTMAS PRAYER

27

*pp*

sung; Good-night! our games are done; And dark-ness must fol - low light.

*pp*

*pp*

*più adagio*

*ppp*

Good - night!

Good - night! . . .

$\text{♩} = 69$

*pp*

*sempre pp*

*mf*

Ped.

\*

## PRAYER

*mf Largo con energia*

*cres.*

*poco*

*e poco*

Keep me, O Fa-ther mine! Fa-ther of Je-sus mild: Thy light around me shine; Make me thy

*mf*

*cres.*

*poco*

*e poco*

Ped.

Ped.

*f*

*dim.*

*mf*

*dim.*

*p*

*p*

*f*

*p*

child! Bless thou all those who pray to thee On Christmas Day!

A - MEN.

*p*

*f*

*p*

*mf*

*dim.*

*p*

*p*

*f*

*p*

## THE BIRTHDAY OF A KING

W. H. NEIDLINGER

$\text{♩} = 100$

*ff*

The piano introduction is in E-flat major (three flats) and 2/4 time. It features a melody in the right hand and a more active accompaniment in the left hand, marked *ff* (fortissimo). The melody consists of eighth and sixteenth notes, while the accompaniment includes chords and moving lines.

BARITONE SOLO

In the lit - tle vil - lage of

The baritone solo line begins with a whole rest, followed by the melody for the lyrics 'In the lit - tle vil - lage of'. The piano accompaniment continues with chords and moving lines in both hands.

Beth - le - hem There lay a child one day, And the

The vocal line continues with the lyrics 'Beth - le - hem There lay a child one day, And the'. The piano accompaniment provides harmonic support with chords and moving lines.

sky was bright with a ho - ly light, O'er the place where Je - sus

The vocal line concludes with the lyrics 'sky was bright with a ho - ly light, O'er the place where Je - sus'. The piano accompaniment continues with chords and moving lines.

NOTE. When this piece is sung by a school chorus, the solo part may be taken by the Sopranos and Altos or by the Tenors and Basses in unison.

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lay: Al - le - lu - ia! Oh, how the an - gels sang, Al - le - lu - ia! how it

rang, And the sky was bright with a ho - ly light, 'Twas the

## CHORUS. SOPRANO

Al - le - lu - ia! Oh, how the

## ALTO

Al - le - lu - ia! Oh, how the

## CHORUS. TENOR

Al - le - lu - ia! Oh, how the

## BASS

birth - day of a King.

Al - le - lu - ia! Oh, how the



## THE BIRTHDAY OF A KING

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

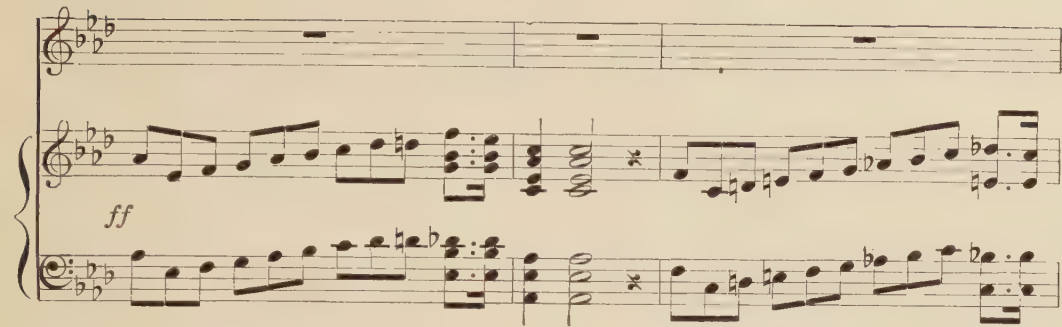
an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

sky was bright with a ho - ly light, 'Twas the birth-day of a King.

sky was bright with a ho - ly light, 'Twas the birth-day of a King.

sky was bright with a ho - ly light, 'Twas the birth-day of a King.

sky was bright with a ho - ly light, 'Twas the birth-day of a King.



*ff*

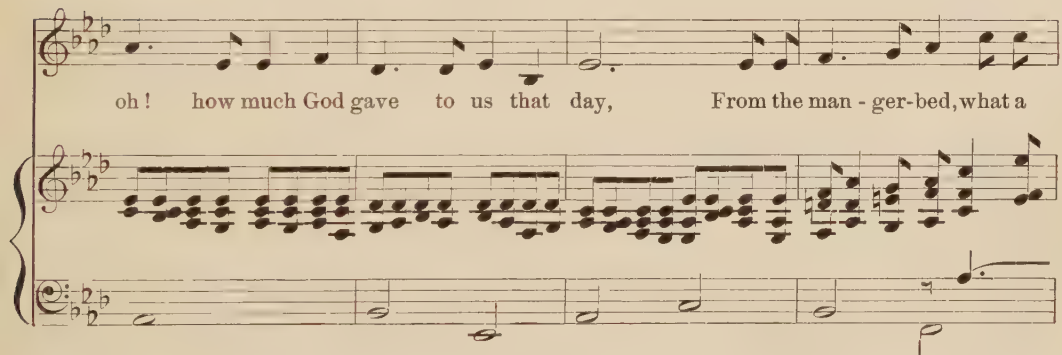
The first system of the score shows a piano introduction. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is B-flat major (two flats). The piano part features a rhythmic melody in the right hand and a more active bass line in the left hand, with some chords and rests.

BARITONE SOLO



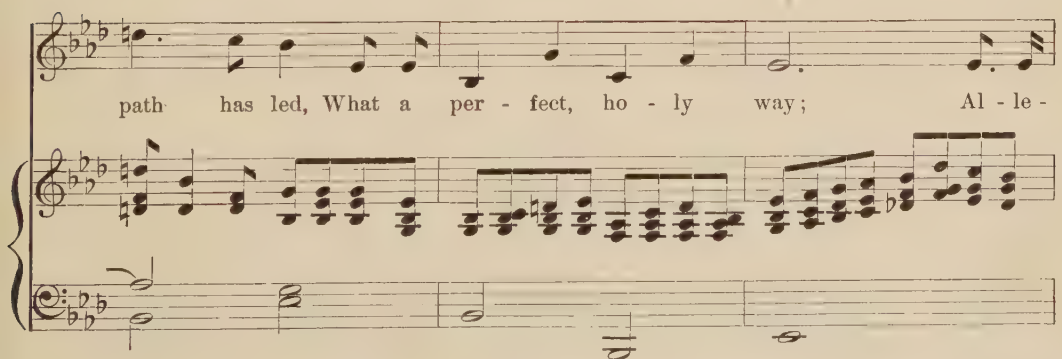
'Twas a hum - ble birth-place, but

The second system begins with a baritone solo. The vocal line starts with a whole rest followed by a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.



oh! how much God gave to us that day, From the man - ger-bed, what a

The third system continues the vocal and piano parts. The vocal line has a melodic contour with some rests. The piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines.



path has led, What a per - fect, ho - ly way; Al - le -

The fourth system concludes the page. The vocal line ends with a melodic phrase. The piano accompaniment continues with chords and moving lines, ending with a final chord.

## THE BIRTHDAY OF A KING

lu - ia! Oh, how the an - gels sang, Al - le - lu - ia! how it

rang, And the sky was bright with a ho - ly light, 'Twas the

CHORUS SOPRANO  
Al - le - lu - ia! Oh, how the

ALTO  
Al - le - lu - ia! Oh, how the

CHORUS TENOR  
Al - le - lu - ia! Oh, how the

BASS  
birth - day of a King. Al - le - lu - ia! Oh, how the



an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

The first system of the musical score consists of six staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom three staves are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/2. The lyrics are: 'an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the'. The piano part features a prominent triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

The second system of the musical score consists of six staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom three staves are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/2. The lyrics are: 'sky was bright with a ho - ly light, 'Twas the birth - day of a King.'. The piano part continues with a similar triplet pattern in the right hand and a triplet of eighth notes in the left hand.

## IN DULCI JUBILO

The original melody employed, as a *Cantus firmus*, in the following composition, is to be found in an old German book published in the year 1570.— which, from its title and contents, appears to have contained the ritual of the Protestant Congregations of Zweibrücken and Neuburg. Even there it is called "A very ancient song (*waltes Lied*) for Christmas-eve," so that there can be no doubt that it is one of those old Roman Catholic melodies which Luther, on account of their beauty, retained in the Protestant service. It was formerly sung in the processions which took place on Christmas Eve, and is so still in those remote parts of Germany where people yet retain old customs. The words are written half in Latin and half in upper German dialect. I have translated them to fit the music, and endeavored to preserve, as much as I could, the simplicity of the original. R. L. DE PEARSALL

R. L. DE PEARSALL

Arranged for four voices by W. J. WESTBROOK  
*dim.*TREBLE  
*Moderato*  $\text{♩} = 126$ 

1. In dul - ci ju - bi - lo! . . . Let us our hom - age show! . . .  
2. O Je - su par - vu - le! . . . My heart is sore for thee! . . .

ALTO

1. In dul - ci ju - bi - lo! . . . Let us our hom - age show! . . .  
2. O Je - su par - vu - le! . . . My heart is sore for thee! . . .

TENOR *Sve lower*

1. In dul - ci ju - bi - lo! . . . Let us our hom - age show! . . .  
2. O Je - su par - vu - le! . . . My heart is sore for thee! . . .

BASS

1. In dul - ci ju - bi - lo! . . . Let us our hom - age show! . . .  
2. O Je - su par - vu - le! . . . My heart is sore for thee! . . .

ACCOMP. *ad lib.*

Our heart's joy re - clin - eth In prae - se - pi - o! . . . And  
Hear me, I be - seech . thee, O puer op - ti - me! . . . My

Our heart's joy re - clin - eth In prae - se - pi - o! . . . And  
Hear me, I be - seech . thee, O puer op - ti - me! . . . My

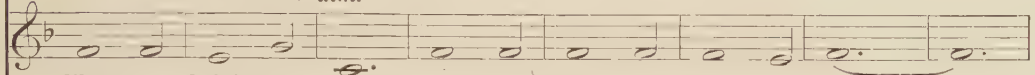
Our heart's joy re - clin - eth In prae - se - pi - o! . . . And  
Hear me, I be - seech . thee, O puer op - ti - me! . . . My

Our heart's joy re - clin - eth In prae - se - pi - o! . . . And  
Hear me, I be - seech . thee, O puer op - ti - me! . . . My

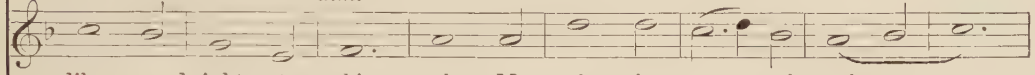
Our heart's joy re - clin - eth In prae - se - pi - o! . . . And  
Hear me, I be - seech . thee, O puer op - ti - me! . . . My

*dim.*

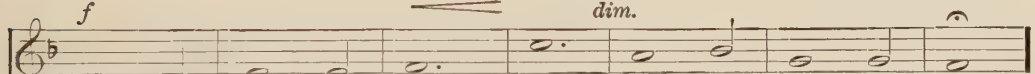
like a bright star shin - eth Ma - tris in gre - mi - o! . . .  
 pray - er, let it reach thee, O prin - ceps glo - ri - æ! . . .

*dim.*

like a bright star shin - eth Ma - tris in gre - mi - o! . . .  
 pray - er, let it reach thee, O prin - ceps glo - ri - æ! . . .

*dim.*

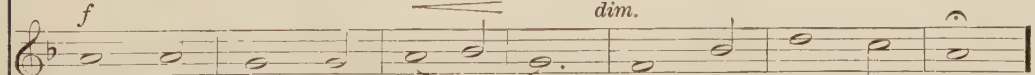
like a bright star shin - eth Ma - tris in gre - mi - o! . . .  
 pray - er, let it reach thee, O prin - ceps glo - ri - æ! . . .

*dim.**dim.**f**dim.*

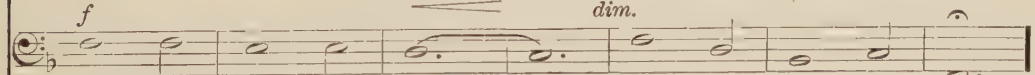
Al - pha es et O! . . . Al - pha es et O!  
 Tra - he me post te! . . . Tra - he me post te!

*f**dim.*

Al - pha es et O! . . . Al - pha es et O!  
 Tra - he me post te! . . . Tra - he me post te!

*f**dim.*

Al - pha es et O! . . . Al - pha es et O!  
 Tra - he me post te! . . . Tra - he me post te!

*f**dim.**f**dim.*



## IN DULCI JUBILO

*SOLO mp*

O pa - tris cha - ri - tas! O na - ti

*SOLO mp*

O pa - tris cha - ri - tas! O na - ti

*SOLO mf*

O pa - tris cha - ri - tas! . . . . O na - ti le - ni - tas. . .

le - ni - tas, . . . . Deep were . . . . we

le - ni - tas, Deep - ly were . . . we stain -

. . . Deep - ly were we stain - ed Per nos - tra

stain - ed, Per nos - tra cri - mi - na, . . . . . But

- - ed, Per nos - tra cri - mi - na, But thou, . . . . .

cri - mi - na, . . . . . But thou hast for us gain - -

thou hast for us gain - ed Cœ - lo - rum gau - di -

thou hast gain - - - - ed Cœ - lo - rum gau - di -

ed Cœ - lo - rum gau - - di - a. . . . .

## IN DULCI JUBILO

*mf* CHORUS

a. O that we . were there, O that we were there!

*mf* CHORUS

a. O that we, that we were there, O that we were there!

*mf* CHORUS

O that we, that we were there, O that we were there!

*mf* CHORUS

*f*

U - bi . . sunt gau - di - a, where, . . . If . that they be not there?

*f*

U - bi sunt gau - di - a, . . . . . If that they . . be not there?

*f*

U - bi sunt gau - di - a, where, If that they . . be not there?

*f*

U - bi, . . . . . u - bi sunt gau - di - a, where, If not there?



*p* SOLO

There are an - gels sing - ing No - va can - ti - ca; . . . . There . . the

*p* SOLO

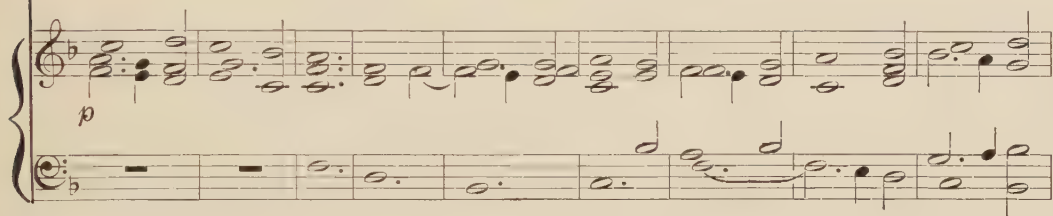
There are an - gels sing - ing, There, . . . there the bells, . there the

*p* SOLO

There are an - gels sing - ing, There . . are sing - ing can - ti - ca, . . .

*p* SOLO

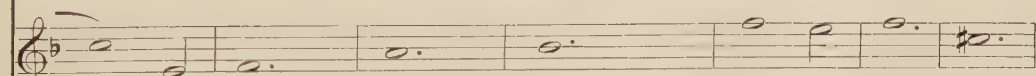
There are an - gels sing - ing, The bells are



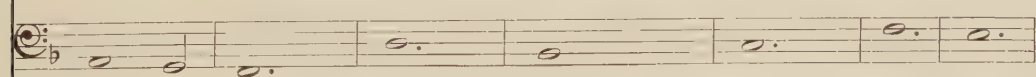
bells . . . are ring - ing, In Re - gis cu - ri -



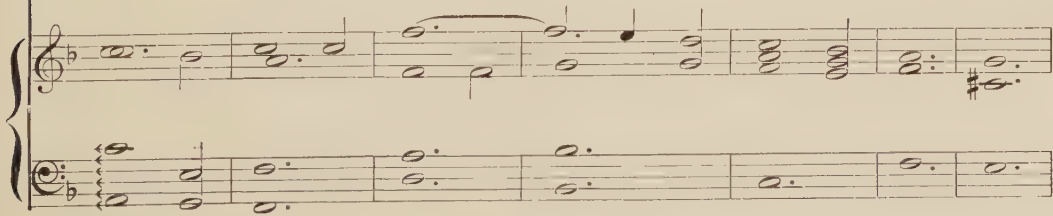
bells are ring - ing, In Re - gis cu - ri - a.

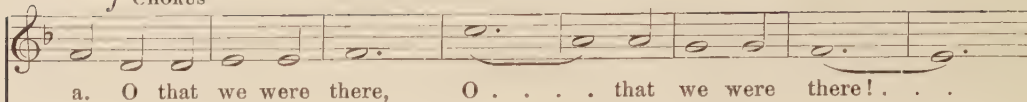
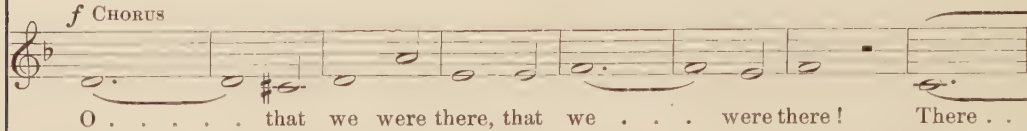
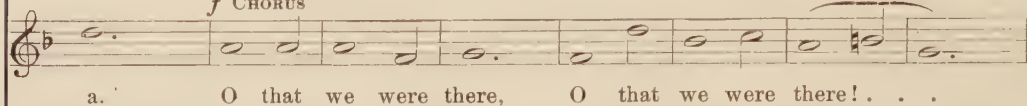
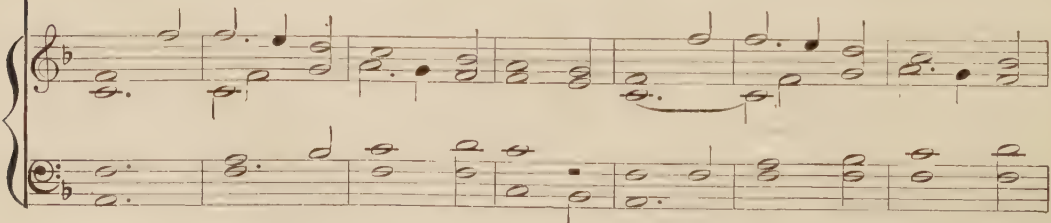
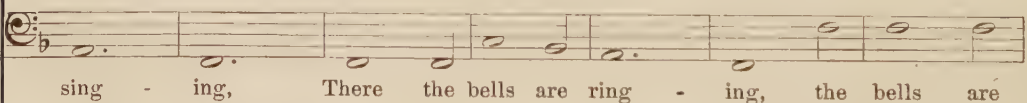
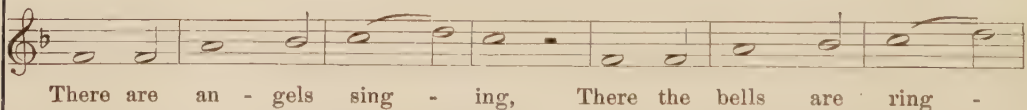
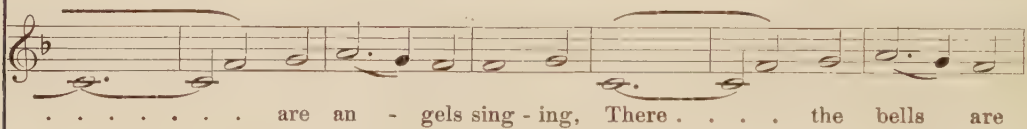
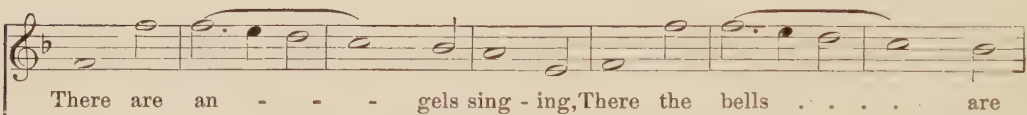
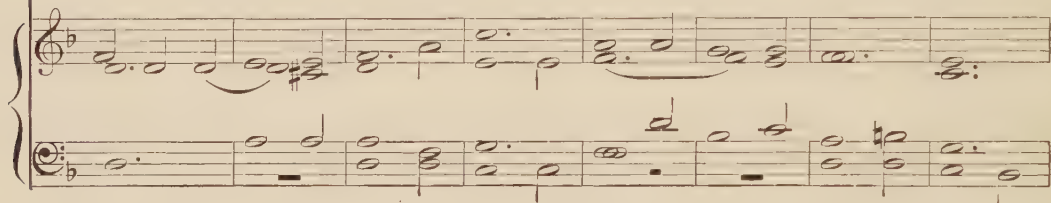
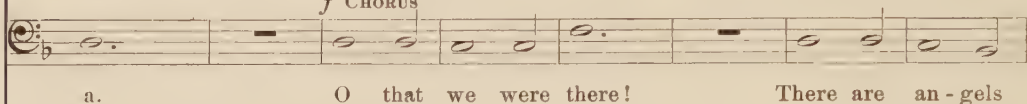


. . The bells are ring - ing, In cu - ri -



ring - ing there, In Re - gis cu - ri -



*f* CHORUS*f* CHORUS*f* CHORUS*f* CHORUS

ring - - - ing, In Re - gis cu - - ri - a. *dim.*

ring - - - ing, In Re - gis . cu - - ri - a. *dim.*

ing, the bells are ring - ing, In Re - - - gis cu - ri - a.

ring - - ing, In Re - gis cu - - - - - ri - a.

*dim.*

*f* O . . that we were there, . O that we were there! . . . . *dim.*

*f* O . . that we were there, O . . that we were there! . . . . *dim.*

*f* O that we were there, O . . that we were there! . . . . *dim.*

*f* O . . that we were there, . O that we were there! . . . . *dim.*

*f* *dim.*

## CANTIQUE DE NOËL

ADOLPHE ADAM

*Andante maestoso* ♩ = 72

♩:

1. O ho - ly  
 2. Led by the  
 3. Tru - ly he

*mf*

night! . . the stars are bright - ly shin - - ing, It is the  
 light . . of faith se - rene - ly beam - - ing, With glow - ing  
 taught us to love . one an - oth - - er; His law is

night of the dear Sav-iour's birth;  
 hearts by his cra - dle we stand;  
 love, and his gos - pel is peace;

Long lay the  
 So led by  
 Chains shall he



world . in sin and er - ror pin - - ing, Till he ap -  
 light of a star . . sweet - ly gleam - ing, Here came the  
 break, for the slave . . is our broth - - er, And in his

peared and the soul felt its worth. A thrill of hope the  
 wise men from O - ri - ent land. The King of kings lay  
 name all op - pres - sion shall cease. Sweet hymns of joy in

wea - ry soul re-joic - es, For yon - der breaks a new and glo - rious morn;  
 thus in low - ly man - ger, In all our tri - als born to be our friend;  
 grate - ful cho - rus raise we, Let all with - in us praise his ho - ly name;

## CANTIQUE DE NOËL

*f*

Fall on your knees, Oh, hear . . . the an - gel  
He knows our need, To our weak - - - ness is no  
Christ is the Lord, Oh, praise . . . his name for-

voi - ces! O night . . . di - vine, . . . O . . .  
stran - ger. Be - hold . . . your King, . . . be -  
ev - er! His pow'r . . . and glo - - - ry . . .

night . . . when Christ was born! O night, . . . O  
fore . . . him low - ly bend! Be - hold . . . your  
ev - - - er-more pro-claim! His pow'r . . . and

ho - - - ly night, O night di - vine!  
 King! be - fore him low - ly bend!  
 glo - - - ry ev - er - more . pro - claim!

*f*  
 Fall on your knees, Oh, hear . . the an - gel voi - ces! O

*f*

night . di - vine, . . . O night . when Christ was born! O

night . di - vine, . O night . when Christ was born!

## CANTIQUE DE NOËL

night, . . O ho - - ly night, O night di - vine!

*rit.* *a tempo* *D.S.*

*rit.* *a tempo*

## SING WE NOËL

French Carol of the 16th century  
 Arr. by EDWARD F. JOHNSTON

*mf*

*Sopranos and Altos*  
 1. Sing we the sto - ry  
*Tenors and Basses*  
 2. An - gels, a - dore and

*Joyfully*  
 ♩ = 80 *mf*

of the Sav - iour's birth! Peace and good will to all on earth!  
 praise in glo - rious strain; Mor - tals, re - peat the glad re - frain!



Laud and a - dore the Vir - gin pure and mild Who gave to  
Bright in the East a fair and shin - ing star Guid - ed the

us the heav'n - ly child! So now we seek the  
wise men from a - far. Let all the earth re -

new - born King, And all . . our sweet - est car - ols sing,  
joice and sing, And heav'n with hal - le - lu - jahs ring!

Sing we No - ël, No - ël, No - ël.

*poco rit.* *D.C.*

## SING WE NOËL

*f* *Maestoso* = 69

3. O'er all the earth our glad ho - san - nas ring;

*ff*

*Sra*

Hail we the Christ, the new - born King. Shout the glad ti - dings

of the Sav - iour's birth, Good will to men and peace on

earth. Now is he come, your hom - age bring; All

*ff*

*ff*

hail the new-born in - fant King! Sing we No - ël, No -

*ff*

ë! . . . No - ë! A - - - - - men. . .

*a tempo*

*a tempo*

## O ZION, THAT BRINGEST GOOD TIDINGS

J. STAINER

Joyfully  $\text{♩} = 132$ 

*ff* *p*

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia! O Zi-on, that

*cres.* *cres.*

bring-est good ti-dings, get thee up, get thee up in-to the high moun-

*ff* *p*

tain. Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia! O Je-ru-sa-lem, that

*cres.*

Al-le-lu-ia, lift up thy

*cres.*

bring-est good ti-dings, lift up thy voice, thy voice with strength, lift voice, be not a-fraid, lift up thy voice, be not a-fraid;



Say to the ci - ties of Ju - dah, Be - hold your God, your God,

Be - hold your God. Al - le - lu - ia, Al - le -

Lift up thy voice, be not a -  
lu - ia, Al - le - lu - ia! Lift up thy voice, Be not a - fraid,

## O ZION, THAT BRINGEST GOOD TIDINGS

fraid, lift up thy voice, be not a - fraid,

lift up thy voice be not a -  
be not a - fraid,

lift up thy voice,

be not a - fraid.

Al - le - - lu - ia,

*ff**rall.**End*

fraid. Al - le - lu - ia, Al - le - lu - ia, A - - - - men.

Al - le - - lu - ia!

*f**ff**rall.**End**f**ff**rall.*

\* Very slowly and smoothly ♩. = 50

*pp* (Pastorale)

SOPRANOS ONLY *pp*

Oh, that birth for - ev - er bless - ed, When the

The first system of the musical score for Sopranos Only. It features a single melodic line for the soprano voice on a treble clef staff, with a key signature of one flat (B-flat). The music is marked *pp* (pianissimo). The lyrics "Oh, that birth for - ev - er bless - ed, When the" are written below the staff. The piano accompaniment is shown on grand staves (treble and bass clefs) below the vocal line, with chords and arpeggiated figures.

Vir - gin, full of grace, By the Ho - ly Ghost con - ceiv - ing, Bare the

The second system of the musical score. The vocal line continues with the lyrics "Vir - gin, full of grace, By the Ho - ly Ghost con - ceiv - ing, Bare the". The piano accompaniment continues with similar harmonic support.

*cres.* *f*  
Sav - iour of our race; And the Babe, the world's Re - deem - er, First re -

The third system of the musical score. The vocal line begins with a *cres.* (crescendo) marking and ends with a *f* (forte) marking. The lyrics are "Sav - iour of our race; And the Babe, the world's Re - deem - er, First re -". The piano accompaniment features more active arpeggiated patterns.

*dim.* *rall.*  
veal'd his sa - cred face, Ev - er - more and ev - er - more.

The fourth and final system of the musical score. The vocal line begins with a *dim.* (diminuendo) marking and ends with a *rall.* (rallentando) marking. The lyrics are "veal'd his sa - cred face, Ev - er - more and ev - er - more." The piano accompaniment concludes with sustained chords.

## OH ZION, THAT BRINGEST GOOD TIDINGS

TENORS *p*

Of the Fa-ther's Love be-got - ten Ere the worlds be-gan to be, He is

BASSES *p*

Of the Fa-ther's Love be-got - ten Ere the worlds be-gan to be, He is

*f* *p* *cres.* *ff*

Alpha and O-me-ga ; He the source, the ending he Of the things that are, that have been, And that

*f* *p* *cres.* *ff*

Alpha and O-me-ga ; He the source, the ending he Of the things that are, that have been, And that

*pp* *Slower* *D.C. al fine*

fu - ture years shall see, Ev - er - more and ev - er - more.

*pp* *Slower*

fu - ture years shall see, Ev - er - more and ev - er - more.



# NAZARETH

(CHRISTMAS ANTHEM)

CHAS. GOUNOD  
Arr. by EDWARD F. JOHNSTON

*Moderato quasi andante*

Piano introduction for Nazareth. The score is in B-flat major, 6/4 time. It features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *cres.* (crescendo), and *p* (piano). The piece ends with a double bar line and repeat signs.

BARITONE SOLO

Baritone solo and piano accompaniment for the first verse. The baritone part is in B-flat major, 6/4 time. The piano accompaniment is in the same key and time. Dynamics include *p* (piano) and *cres.* (crescendo). The lyrics are: "Though poor be the cham - ber, Come here, come and a - dore; ."

Piano accompaniment for the second verse. The piano part is in B-flat major, 6/4 time. Dynamics include *cres.* (crescendo), *dim.* (diminuendo), and *cres.* (crescendo). The lyrics are: "Lo! the Lord of heav - en Hath to mor - tals giv - en"

BASSES

Basses and piano accompaniment for the final verse. The basses part is in B-flat major, 6/4 time. The piano accompaniment is in the same key and time. Dynamics include *p* (piano) and *cres.* (crescendo). The lyrics are: "Life for-ev - er-more, Life for-ev - er-more, . . ."

SOLO

Life for-ev - er - more. . . . .

*dim. p* *p* *cresc.* *dim.*

*mf* ALTOS

Shep - herds who fold - ed your flock's . . . be - side you,

*p*

*f* TENOR SOLO

Tell what was told by an - gel voi - ces near: . . To you this

*p*

night . . is born he who will guide you Thro' paths of

*dim.* *p*

peace to liv - ing wa - ters clear. . . Though poor be the

TENORS *p* Though poor  
BASSES *f*

*colla voce*

be . . the cham - ber, Come here and a - dore. . . .

cham - ber, Come here, come and a - dore; . . . Lo! the Lord of

Hath to mor - tals giv - en

heav - en Hath to mor - tals giv - en Life for - ev - er -

*mp*

Life . . . . . for - ev - er - more.

more, . . . Life for - ev - er - more.

*cresc.* *dim.* *p*

## NAZARETH

BASSES

Kings from a far land, draw near and be-hold him,

*p*

SOPRANOS  
*mp*

Led by the beam whose warn-ing bade ye come; . Your

*tr*

*cresc.*

crowns cast down, . . . with robe roy-al en-

*p cresc.*

*pp*

fold him; Your King de - - scends to

*dim. pp pp*



BARITONE SOLO

earth from bright - er home. . . . . Though poor be the  
*colla voce* *rit.* *pp* *a tempo*

cham - ber, come here, come and a - dore; . . . Lo! the Lord of  
*cres.* *cres.*

Hea - ven Hath to mor - tals giv - en Life for - ev - er -  
*dim.* *cres.* *dim.*

more. . . . .  
*p* *cres.* *dim.* *p*

*mf* ALTOS

Wind, to the ce - dars pro - claim the joy - ful

*p*

sto - ry, Wave of the sea, . . . . the

*mf maestoso*  
SOPRANOS AND ALTOS

ti - dings bear a - far; . . . . The night is

*mf maestoso*  
TENORS AND BASSES

The night is

*Fed.*

gone! . . . Be - hold in all its glo - - ry All

gone! Be - hold

*cres.* broad and bright *f rit.* ris-es th'e-ter - nal morn - ing

*cres.* *rit.*

*f* star. . . . Though poor be the cham - ber, come

*ff rit.* *a tempo* Ped. \* Ped. \* Ped. \*

## ALL THE VOICES

here, come and a - dore; . . . Lo! the Lord of

*Ped.* \* *Ped.* \* *Ped.* \*

Hea - ven Hath to mor - tals giv - en

*dim.*

## TENORS AND BASSES

Life for - ev - er - more, Life for - ev - er -

*p*

## ALL THE VOICES

more, . . . Life for - ev - er - more. . .

*trem.*

*rit.* *p*

*dim.*

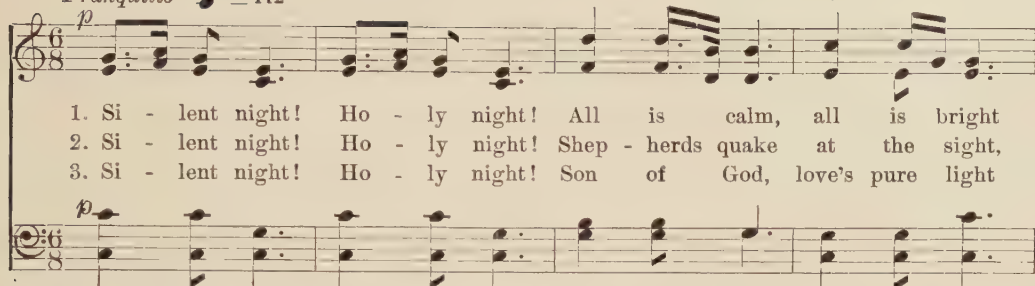


## SILENT NIGHT

MICHAEL HAYDN

*Tranquillo*  $\text{♩} = 112$ 

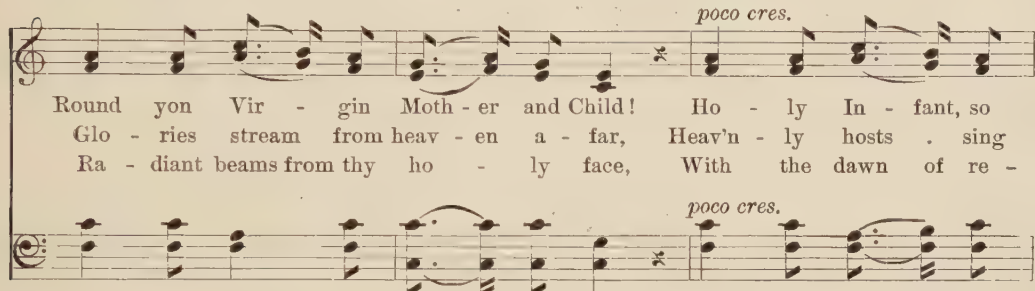
*p*



1. Si - lent night! Ho - ly night! All is calm, all is bright  
 2. Si - lent night! Ho - ly night! Shep - herds quake at the sight,  
 3. Si - lent night! Ho - ly night! Son of God, love's pure light

*p*

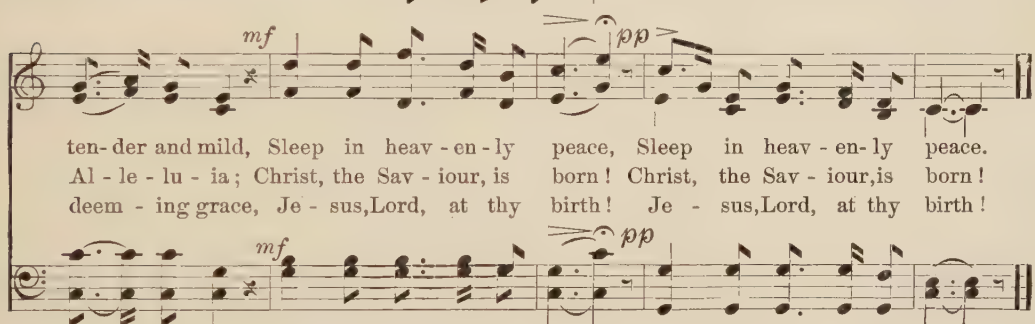
*poco cres.*



Round yon Vir - gin Moth - er and Child! Ho - ly In - fant, so  
 Glo - ries stream from heav - en a - far, Heav'n - ly hosts . sing  
 Ra - dant beams from thy ho - ly face, With the dawn of re -

*poco cres.*

*mf* *pp*



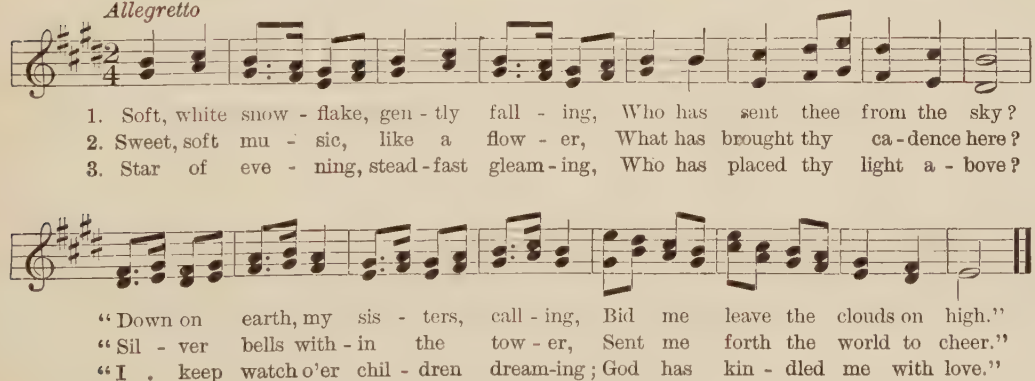
ten - der and mild, Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.  
 Al - le - lu - ia; Christ, the Sav - iour, is born! Christ, the Sav - iour, is born!  
 deem - ing grace, Je - sus, Lord, at thy birth! Je - sus, Lord, at thy birth!

*mf* *pp*

## A SONG FOR CHRISTMAS EVE

HARVEY WORTHINGTON LOOMIS

Sicilian Hymn Tune

*Allegretto*


1. Soft, white snow - flake, gen - tly fall - ing, Who has sent thee from the sky?  
 2. Sweet, soft mu - sic, like a flow - er, What has brought thy ca - dence here?  
 3. Star of eve - ning, stead - fast gleam - ing, Who has placed thy light a - bove?

"Down on earth, my sis - ters, call - ing, Bid me leave the clouds on high."  
 "Sil - ver bells with - in the tow - er, Sent me forth the world to cheer."  
 "I . keep watch o'er chil - dren dream - ing; God has kin - dled me with love."

## BETHLEHEM

## THE SHEPHERDS' NATIVITY HYMN

HENRY FARNIE

CH. GOUNOD

*Allegretto (Pastoral symphony)*

*p* Swell reeds  
PIANO OR ORGAN

♩ = 144

Cra - dled all low - ly, Be - hold the Sav - iour child, A Be - ing ho - ly In

*cresc.*

dwelling rude and wild; Ne'er yet was re - gal state Of monarch proud and great, Who

grasp'd a na-tion's fate, So glo-rious as the man-ger bed of Beth - le - hem!

*dim.* *p*

*dim.*

This system contains the vocal melody and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a series of eighth and sixteenth notes, followed by a half note. The piano accompaniment is in bass clef, featuring chords and moving lines. Dynamics include *dim.* (diminuendo) and *p* (piano).

*f*

*f*

This system continues the piano accompaniment. The right hand features a melodic line with eighth notes, while the left hand plays chords. The dynamic *f* (forte) is indicated.

This system continues the piano accompaniment with similar melodic and harmonic patterns in both hands.

This system continues the piano accompaniment, showing increasing complexity in the right hand's melody.

This system continues the piano accompaniment, maintaining the rhythmic and harmonic structure.

This system concludes the piano accompaniment on this page, ending with a final chord in the right hand and a sustained note in the left hand.

No lon - ger sor - row, As with - out hope, O earth! A bright - er mor - row Dawned

with that In - fant's birth! Our sins were great and sore But these the Sav - iour bore, And

God was wroth no more; His own Son was the child that lay in Beth - le - hem. .



First system of musical notation. The right hand (treble clef) features a melody with eighth and sixteenth notes, including slurs and ties. The left hand (bass clef) provides a harmonic accompaniment with chords. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation. The right hand continues the melodic line with various intervals and slurs. The left hand maintains the harmonic support with sustained chords.

Third system of musical notation. The right hand shows a continuation of the melodic theme with slurs. The left hand accompaniment remains consistent with the previous systems.

Fourth system of musical notation. The right hand features a more active melodic line with eighth notes. The left hand accompaniment includes a *cres* (crescendo) marking.

Fifth system of musical notation. The right hand includes vocal-like entries marked *cen* and *do.*, followed by a *f* (forte) dynamic. The left hand accompaniment supports these entries with chords.

Sixth system of musical notation. The right hand features a melodic line with a *rall.* (rallentando) marking and accents (^). The left hand accompaniment includes sustained chords and a final triplet of chords.

*ff Molto maestoso*

Babe weak and wail - ing, In low - ly vil - lage stall Thy glo - ry veil - ing, Thou

*ff Molto maestoso*

cam'st to die for all! The sac - ri - fice is done, The world's a - tone - ment

won Till time its course hath run, O Je - su, Sav-iour! Morn-ing Star of Beth -

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The lyrics for the vocal parts are: "I'em, O star of Beth - le - hem! Hal - le - lu - jah! Hal - le -". The piano part features a melodic line in the right hand and a more rhythmic, chordal line in the left hand. A forte (ff) dynamic marking is present above the vocal staves.

I'em, O star of Beth - le - hem! Hal - le - lu - jah! Hal - le -

Second system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics for the vocal parts are: "lu - jah! A - - - men! . . . . .", "men! A - - - men! . . . . .", "lu - jah! A - - - men! . . . . .", and "men! A - - - men! . . . . .". The piano part continues with the accompaniment. A forte (ff) dynamic marking is present above the vocal staves. The system concludes with a "Ped." (Pedal) marking and an asterisk (\*) below the piano staff.

lu - jah! A - - - men! . . . . .

men! A - - - men! . . . . .

lu - jah! A - - - men! . . . . .

men! A - - - men! . . . . .

Ped. \*

## O LITTLE TOWN OF BETHLEHEM

(ST. LOUIS)

PHILLIPS BROOKS

LEWIS H. REDNER, 1868

♩ = 126

1. O lit - tle town of Beth - le - hem, How still we see thee lie;  
2. For Christ is born of Ma - ry, And gath - ered all a - bove,

A - bove thy deep and dream-less sleep The si - lent stars go by:  
While mor - tals sleep, the an - gels keep Their watch of won - d'ring love.

Yet in thy dark streets shin - eth The ev - er - last - ing light;  
O morn - ing stars, to - geth - er Pro - claim the ho - ly birth!

The hopes and fears of all the years Are met in thee to - night.  
And prais - es sing to God the King, And peace to men on earth. A - men.

3. How silently, how silently,  
The wondrous gift is given!  
So God imparts to human hearts  
The blessings of his heaven.  
No ear may hear his coming,  
But in this world of sin,  
Where meek souls will receive him still,  
The dear Christ enters in.

4. O holy child of Bethlehem!  
Descend to us, we pray;  
Cast out our sin, and enter in,  
Be born in us to-day.  
We hear the Christmas angels  
The great glad tidings tell;  
Oh come to us, abide with us,  
Our Lord Emmanuel!



# IT CAME UPON THE MIDNIGHT CLEAR

(CAROL)

REV. EDMUND H. SEARS, 1850

RICHARD S. WILLIS, 1850

♩. = 50



1. It came up - on the mid - night clear, That glo - rious song of old, .  
 2. Still through the clo - ven skies they come, With peace - ful wings un - furled,



From an - gels bend - ing near the earth To touch their harps of gold:  
 And still their heaven - ly mu - sic floats O'er all the wea - ry world:



"Peace on the earth, good will to men, From heaven's all - gra - cious King."  
 A - bove its sad and low - ly plains They bend on hov - 'ring wing,



The world in sol - emn still - ness lay To hear the an - gels sing.  
 And ev - er o'er its Ba - bel sounds The bless - ed an - gels sing. A - men.



3. And ye, beneath life's crushing load,  
 Whose forms are bending low,  
 Who toil along the climbing way  
 With painful step and slow,—  
 Look up! for glad and golden hours  
 Come swiftly on the wing:  
 O, rest beside the weary road  
 And hear the angels sing.

4. For lo, the days are hastening on,  
 By prophet bards foretold,  
 When with the ever-circling years  
 Comes round the age of gold;  
 When Peace shall over all the earth  
 Its ancient splendors fling,  
 And the whole world give back the song  
 Which now the angels sing.

## ONCE IN ROYAL DAVID'S CITY

(IRBY)

CECIL FRANCES ALEXANDER, 1848

H. J. GAUNTLETT, 1805-1876

$\text{♩} = 108$

1. Once in roy - al Da - vid's cit - y Stood a low - ly cat - tle shed,  
 2. He came down to earth from heav - en Who is God and Lord of all,

Where a moth - er laid her ba - by, In a man - ger for his bed:  
 And his shel - ter was a sta - ble, And his cra - dle was a stall;

Ma - ry was that moth - er mild, Je - sus Christ her lit - tle child.  
 With the poor, and mean, and low - ly, Lived on earth our Sav - iour ho - ly. A - men.

- |   |   |
|---|---|
| <p>3. And, through all his wondrous childhood,<br/>         He would honor and obey,<br/>         Love, and watch the lowly maiden<br/>         In whose gentle arms he lay;<br/>         Christian children all must be<br/>         Mild, obedient, good as he.</p>         | <p>5. And our eyes at last shall see him<br/>         Through his own redeeming love;<br/>         For that child so dear and gentle<br/>         Is our Lord in heaven above;<br/>         And he leads his children on<br/>         To the place where he is gone.</p>    |
| <p>4. For he is our childhood's pattern;<br/>         Day by day like us he grew;<br/>         He was little, weak and helpless,<br/>         Tears and smiles like us he knew;<br/>         And he feeleth for our sadness,<br/>         And he shareth in our gladness.</p> | <p>6. Not in that poor lowly stable,<br/>         With the oxen standing by,<br/>         We shall see him; but in heaven<br/>         Set at God's right hand on high;<br/>         When like stars his children crowned,<br/>         All in white shall wait around.</p> |

# HARK! THE HERALD ANGELS SING

(HERALD ANGELS)

CHARLES WESLEY, 1739

FELIX MENDELSSOHN-BARTHOLDY

$\text{♩} = 112$

1. Hark! the her - ald an - gels sing, "Glo - ry to the new-born King! Peace on earth, and  
2. Hail, the heav'n-born Prince of Peace! Hail, the Sun of Righteous- ness! Light and life to

mer - cy mild; God and sin - ners rec - on - ciled." Joy - ful, all ye na - tions, rise;  
all he brings, Risen with heal - ing in his wings. Let us then with an - gels sing,

Join the tri - umph of the skies; With th' angel - ic hosts proclaim, "Christ is born in  
"Glo - ry to the new-born King! Peace on earth, and mer - cy mild; God and sin - ners

REFRAIN *after each stanza*

Beth-le-hem." Hark! the her - ald an - gels sing, "Glo - ry to the new-born King." A-men.  
rec - on - ciled!

*Org.*

## LO, HOW A ROSE E'ER BLOOMING

English Translation by  
Dr. PAUL R. POPE  
*Con animo e molto espressione\**

MICHAEL PRAETORIUS, (1571-1621)

*mp* = 116

O glo-rious rose fair bloom-ing, From frag-ile stem hath sprung!

*mf* From Jes-se came a son, When bloomed this

ra-diant flow-er A-mid the snows of win-ter, Close at the mid-night hour.

at the mid-night hour.

I-sa-iah had in mind.

That rose with fra-grance la-den, I-sa-iah had in mind;

I-sa-iah had in mind;

Should give to all man-kind.

*a tempo* *mf* Ma-ry, the ho-ly maid-en, Should give . . . to all man-kind. Thro' God's e-

Should give to all man-kind.

*mf* = 88 *sostenuto*

\* With elastic movement and variety of tone. In the style of a song rather than a choral, and without accompaniment.



ter - nal pow'r She bore the in - fant Sav - iour, Close at the mid - night hour.  
Close at the mid - night hour.

*f* *p* *poco rit.* *pp*

CALM ON THE LISTENING EAR OF NIGHT

(NOËL)

REV. EDMUND HAMILTON SEARS,  
1810-1876. Abr.

Traditional Air  
Arranged by Sir ARTHUR SULLIVAN, 1842-1900

1. Calm on the list'n - ing ear of night Come Heav'n's me - lo - dious strains,  
Where wild Ju - de - a stretch - es far Her sil - ver man - tled plains.  
Ce - les - tial choirs, from courts a - bove, Shed sa - cred glo - ries there;  
And an - gels, with their sparkling lyres, Make mu - sic on the air. A - men.

2. The answering hills of Palestine  
Send back the glad reply,  
And greet from all their holy heights  
The Day-spring from on high:  
O'er the blue depths of Galilee  
There comes a holier calm;  
And Sharon waves in solemn praise  
Her silent groves of palm.

3. "Glory to God!" the lofty strain  
The realm of ether fills;  
How sweeps the song of solemn joy  
O'er Judah's sacred hills!  
"Glory to God!" the sounding skies  
Loud with their anthems ring:  
"Peace on the earth; good-will to men,  
From Heaven's eternal King."

# CHRISTMAS COMES AGAIN

Rev. J. H. HOPKINS

*Lively* ♩ = 152

1. Christ-mas comes a - gain, And the mer - ry, mer - ry church bells ring.  
 2. Christ-mas comes a - gain! See the shep-herds on their wind - ing way.

*mp*

*mf* *f*

Christ-mas comes a - gain, Loud the hap - py lit - tle chil - dren sing. Now  
 Christ-mas comes a - gain, At their feet the lit - tle lamb - kins play. Three

*mf* *f*

"Glo - ry be to God on high," Re-sounds once more thro' earth and sky; For  
 Wise Men from the East are there, And bring their gifts both rich and rare; For

## CHORUS

*mp*

Christ - mas comes a - gain, And the mer - ry, mer - ry church bells ring,

Christ-mas comes a - gain, Loud the hap-py lit - tle chil - dren sing.

The musical score is for a piano accompaniment. It features a treble and bass clef with a key signature of one sharp (F#). The tempo is marked 'f' (forte). The melody is simple and repetitive, with a strong rhythmic pattern. The lyrics are written below the treble staff.

3. Christmas comes again!  
Was there ever such a glorious morn?  
Christmas comes again!  
Tell to everybody "Christ is born!"  
All round the world let echoes fly,  
And never let that chorus die:  
For Christmas comes again, etc.

4. Christmas comes again!  
Let the Tree with lighted tapers shine!  
Christmas comes again!  
All its pretty things are yours and mine!  
Unload the gifts from every bough,  
And give us all our presents now!  
For Christmas comes again, etc.

# ANGELS, FROM THE REALMS OF GLORY

( REGENT SQUARE )

J. MONTGOMERY, 1771-1854

H. SMART, 1812-1879

1. An - gels from the realms of glo - ry, Wing your flight o'er all the earth;  
2. Shep - herds, in the field a - bid - ing, Watch - ing o'er your flocks by night,

Ye who sang cre - a - tion's sto - ry, Now pro - claim Mes - si - ah's birth;  
God with man is now re - sid - ing; Yon - der shines the in - fant - light;

Come and wor - ship, Come and wor - ship, Wor - ship Christ, the new-born King. A-men.

The musical score is for a piano accompaniment. It features a treble and bass clef with a key signature of one sharp (F#). The tempo is marked '♩ = 104'. The melody is simple and repetitive, with a strong rhythmic pattern. The lyrics are written below the treble staff.

3. Sages, leave your contemplations,  
Brighter visions beam afar;  
Seek the great Desire of nations,  
Ye have seen his natal star;  
Come and worship,  
Worship Christ, the new-born King.

4. Saints before the altar bending,  
Watching long in hope and fear,  
Suddenly the Lord, descending,  
In his temple shall appear;  
Come and worship,  
Worship Christ, the new-born King.

## O COME, ALL YE FAITHFUL

(ADESTE FIDELES)

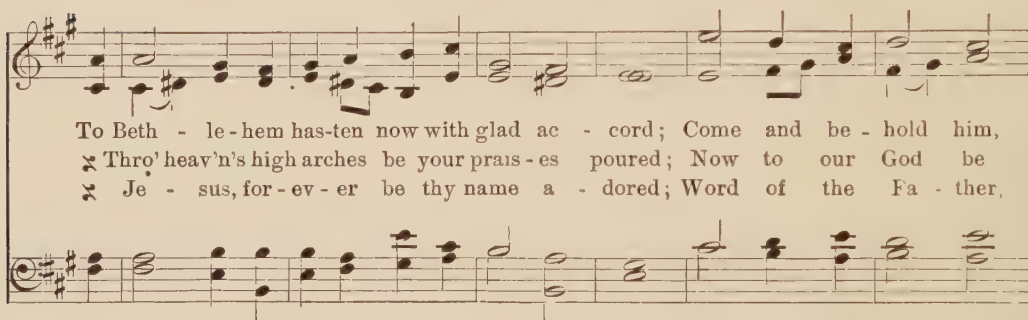
Anon. (Latin, 17th Cent)  
Tr. F. OAKELEY, 1841

Melody by JOHN READING, 1677-1764

$\text{♩} = 100$



1. O come, all ye faith - ful, joy - ful and tri - um - phant,  
 2. Sing, choirs of an - gels, sing in ex - ul - ta - tion,  
 3. Yea, Lord, we greet thee, born for our sal - va - tion,




To Beth - le - hem has - ten now with glad ac - cord; Come and be - hold him,  
 \* Thro' heav'n's high arches be your prais - es poured; Now to our God be  
 \* Je - sus, for - ev - er be thy name a - dored; Word of the Fa - ther,

*After each verse*



born the King of an - gels; O come, let us a - dore him,  
 glo - ry in the high - est; O come, let us a - dore him,  
 now in flesh ap - pear - ing; O come, let us a - dore him,

*f*



O come, let us a - dore him, O come, let us a - dore him, Christ, the Lord. A - men



# HOLY NIGHT! PEACEFUL NIGHT

( CAROL )

*Larghetto* ♩ = 100

J. BARNBY, 1868

*p*

1. Ho - ly night! peace-ful night! Thro' the dark-ness beams a light; .  
 2. Si - lent night! ho - liest night! Dark - ness flies and all is light! .  
 3. Si - lent night! ho - liest night! Won - drous Star! O lend thy light! .

*pp* *cres* - - - *cen* - - - *do*

Ho - ly night! peaceful night! Thro' the dark-ness beams a light, Thro' the darkness  
 Si - lent night! ho - liest night! Dark-ness flies and all is light! Dark-ness flies and  
 Si - lent night! ho - liest night! Wondrous Star! O lend thy light! Won-drous Star! O

*mf* *mp* *cres.*

beams a light; Yon - der, where they sweet vig - il keep O'er the Babe, who, in  
 all is light! Shep-herds hear the an - gels sing - "Hal - le - lu - jah!  
 lend thy light! With the an - gels let us sing Hal - le - lu - jah

Where they sweet vig - il keep O'er the Babe in  
 Shep - herds hear an - gels sing Hal - le - lu - jah!  
 With an - gels let us sing Hal - le - lu - jah!

*dim.* *p* *pp e rall.*

si - lent sleep Rests in heav'n-ly peace, Rests in heav'n-ly peace.  
 hail the King! Je - sus the Saviour is here! Je - sus the Saviour is here!"  
 to our King! Je - sus our Saviour is here! Je - sus our Saviour is here!

# THUS SPEAKETH THE LORD OF HOSTS

Zech. vi. 12, 13, and part of a Hymn translated

J. STAINER, 1840-1901

by the Right Rev. The Lord Bishop of Ely

*With dignity.* CHORAL RECITATIVE

TENOR

*f*



Thus speak-eth the Lord of Hosts, say - ing:

Bass

*f*



*With dignity*

*f*

*mf*



*mf*

*cres.*

*f*



Be - hold the man whose name is The Branch;

*mf*

*cres.*

*f*



80

*mf*

*f*



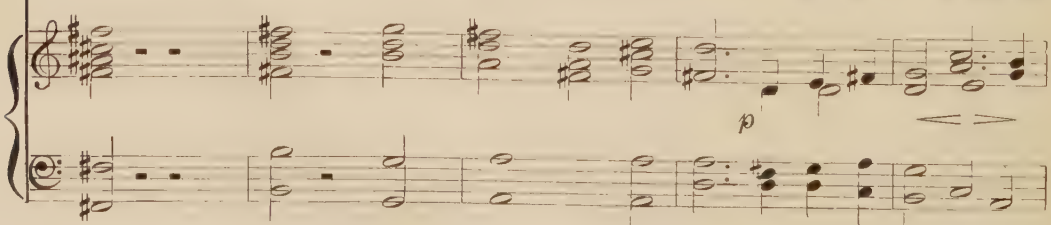
*p*



He, ev - en he, shall build the tem-ple of the Lord; and he shall bear the



*p*



*cres.* *dim.* *pp*

glo - ry, and shall sit and rule up - on his throne; and he shall

*cres.* *dim.* *pp*

*cres.* *dim.* *pp*

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with a half note E5. The middle staff is a vocal line in bass clef, starting with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and ending with a half note E4. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and ending with a half note E3. Dynamic markings include *cres.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo).

*pp*

be a priest up - on his throne: and the

*pp*

*Arioso* *p*

The second system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with a half note E5. The middle staff is a vocal line in bass clef, starting with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and ending with a half note E4. The bottom staff is a piano accompaniment in grand staff, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and ending with a half note E3. Dynamic markings include *pp* (pianissimo), *Arioso* (Arioso), and *p* (piano).

*cres.* *dim.*

coun - sel of peace shall be be - tween them both, the coun - sel of

*cres.* *dim.*

*cres.* *dim.*

The third system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with a half note E5. The middle staff is a vocal line in bass clef, starting with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and ending with a half note E4. The bottom staff is a piano accompaniment in grand staff, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and ending with a half note E3. Dynamic markings include *cres.* (crescendo) and *dim.* (diminuendo).

## THUS SPEAKETH THE LORD OF HOSTS

*p* *pp* *ppp*

peace shall be . . be - tween them both, the coun - sel of peace, of peace.

*p* *pp* *ppp*

peace shall be be - tween them . . both, the coun - sel of peace, of peace.

*p* *pp*

*Ped. only pp*

*Not slow* *SOPRANO, OR TENOR* *mf*

Art Thou the Christ? Art Thou the Son? The

*Not slow* *mf* = 112

*Without Peds.*

Fa - ther's Im - age bright? And see we him whose arm up - holds

*p* *TENOR f f*

Earth and the star - ry height? Yea, yea,

*BASS f f*

Yea, yea,

*p* *pp* *f f*

*With Peds.*



*ff* *dim. rall.*

faith can pierce the cloud, faith can pierce the cloud Which veils thy glo - ry now ;

*ff* *dim.*

*rall.* *dim.*

*Attacca*

*Joyfully* SOPRANO *f* *ff*

We hail thee, we hail thee, we hail thee, God, God, be-fore whose

ALTO *f* *ff*

We hail thee, we hail thee, we hail thee, God, God, be-fore whose

TENOR *f* *ff*

We hail thee, we hail thee, we hail thee, God, God, be-fore whose

BASS *f* *ff*

We hail thee, we hail thee, we hail thee, God, God, be-fore whose

*Joyfully* *f* *ff*

*Ped. 8va lower*

## THUS SPEAKETH THE LORD OF HOSTS

throne The an-gels pros-trate bow, We hail thee, we hail thee, we hail thee,

throne The an-gels pros-trate bow, . . We hail thee, we hail thee, we hail thee,

throne The an-gels pros-trate bow, . . We hail thee, we hail thee, we hail thee,

throne The an-gels pros-trate bow, We hail thee, we hail thee, we hail thee,

*ff>* God; God, be-fore whose throne The an-gels pros-trate bow, God, be-fore whose

*ff>* God; God, be-fore whose throne The an-gels pros-trate bow, God, be-fore whose

*ff>* God; God, be-fore whose throne The an-gels pros-trate bow, God, be-fore whose

*ff>* God; God, be-fore whose throne The an-gels pros-trate bow God, be-fore whose

throne The an-gels pros-trate bow. Our sin-ful pride to cure With that pure love of

throne The an-gels pros - trate bow.

throne The an-gels pros - trate bow.

*p*

*without Peds.*

*Smoothly*

thine, O be thou born with-in our hearts, Most Ho-ly Child Di - vine. We hail thee, we

We hail thee, we

We hail thee, we

We hail thee, we

*f*

*With Peds.*

hail thee, we hail thee God; God, be-fore whose throne The an-gels pros-trate

hail thee, we hail thee God; God, be-fore whose throne The an-gels pros-trate

hail thee, we hail thee God; God, be-fore whose throne The an-gels pros-trate

*p* *cres.*  
bow. O be thou born with-in our hearts, Most Ho-ly Child Di-vine,

*p* *cres.*  
bow. O be thou born with-in our hearts, Most Ho-ly Child Di-vine,

*p* *cres.*  
bow. O be thou born with-in our hearts, Most Ho-ly Child Di-vine,

*p* *cres.*



*ff* *Slow pp*

Ho - ly, ho - ly, ho - ly . . Child Di - vine, O be thou born with-

*ff* *Slow pp*

Ho - ly, ho - ly, ho - ly . . Child . Di - vine, Ho - ly,

*ff* *Slow pp*

Ho - ly, ho - ly, ho - ly Child Di - vine, Ho - ly,

*ff* *Slow pp*

*f* *ff*

in our hearts, Most ho - ly Child Di - vine. A - men, A - men.

*f* *ff*

ho - ly, ho - - - ly. A - men, A - men.

*f* *ff*

ho - ly, ho - - - ly. A - men, A - men.

*f* *ff*

# LIKE SILVER LAMPS

W. CHATTERTON DIX

J. BARNBY

*Tempo moderato* ♩ = 88

8va.....

PIANO OR ORGAN  
*pp Sw. Org.*

8va.....

8va.....

*cres.* *rall. poco a poco*

*dim.*

CHORUS. SOPRANO

*a tempo**mf*

Like sil-ver lamps in a dis-tant shrine

The stars are sparkling bright;

The

*a tempo*

8va.....

bells of the cit-y of God ring out For the Son of Ma-ry was born to-night!

8va.....

cres. f

The gloom is past, and the morn at last Is coming with o-rient

cres. f 8va.....

light. . . . .

8va.....

dim. p

Attacca.

Nev-er fell mel-o-dies half so sweet As those which are fill-ing the skies, And

p pp

## LIKE SILVER LAMPS

*Poco più lento*

nev-er a pal-ace shone half so fair As the man-ger bed where our Sav-iour lies, the

*Poco più lento*

*sf*

*a tempo*

man-ger bed where our Sav - iour lies; No night in the year is half so dear As

*a tempo*

*Reed* *senza Reed*

*p*

this which has ended our sighs, which has end - ed our sighs, No night in the year is

*p*

half so dear As this which has end - ed our sighs.



*Poco più lento*

Nev-er fell mel-o-dies half so sweet As those which are filling the

*Poco più lento*

*rit.*

skies, No night in the year is half so dear As, this which has

end - ed our sighs. . . . .

*pp*

*Ped.*

*Allegro con spirito* CHORUS BASS

*f*

Now a new Pow'r has come on the earth, A

*Allegro con spirito* = 112

*Gl. Diaps.*  
*Sw. Reed coup.*

## LIKE SILVER LAMPS

match for the ar - mies of hell; . . . A Child is born who shall

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in G major, starting on a whole note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a whole note E5. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line.

con - quer the foe, And all the spir - its of wick - ed - ness quell, and

The second system continues the vocal melody with a half note D5, a quarter note E5, and a half note F#5. The piano accompaniment maintains its harmonic support with chords and a consistent bass line.

all the spir - its of wick - ed - ness quell. For Ma - ry's Son is the

The third system begins with a vocal line marked *cres.* and *ff*, featuring a half note G4, a quarter note A4, and a half note B4. The piano accompaniment includes a *cres.* marking and a *f* dynamic, with the right hand playing dense chords and the left hand providing a steady bass line.

Might - y One Whom the proph - ets of God fore - tell, the proph - ets of

The fourth system continues the vocal melody with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment provides a consistent harmonic and rhythmic foundation throughout the system.

God fore - tell. . . . .

*Sw.*

*Attacca*

*Tempo 1mo.*

*pp*

CHORUS SOPRANO

The stars of heav'n still shine as at first They

gleamed on this won - der - ful night; The bells of the cit - y of

*8va.....*

*add to Sw.*

## LIKE SILVER LAMPS

*cres.*

God peal out, And the an - gels' song still rings in the height. And love still

*8va*

*cres.*

*cres. molto*

turns while the god - head burns, Hid in flesh from flesh - ly sight. . . .

*8va*

*cres. molto*

*Ped. Gl. coup.*

*ff*

Faith sees no lon - ger the sta - ble floor, The

CHORUS ALTO

*ff*

Faith sees no lon - ger the sta - ble floor, The

TENOR

*ff*

Faith sees no lon - ger the sta - ble floor, The

BASS *ff*

Faith sees no lon - ger the sta - ble floor, The pave - ment of

*8va*

*ff Gl.*



pave - ment of sap - phire is there, The light of heaven streams out to the

pave - ment of sap - phire is there, The light of heaven streams out to the

pave - ment of sap - phire is there, The light of heaven streams out to the

sap - phire is there, The light of heaven streams

west, . . . . . And an - gels of God are crowd - ing the

west, . . . . . And an - gels of God are crowd - ing the

west, . . . . . And an - - gels are crowd - ing the

out, streams out to the west, And an - gels of

## LIKE SILVER LAMPS

*ff*

air, . . . . . And heaven and earth . . . . . thro' the

*ff*

air, . . . . . And heaven and earth . . . . . thro' the

*ff*

air, . . . . . And heaven, . . and heaven and earth thro' the

*ff*

God are crowd-ing the air, And heaven, and heaven and earth thro' the

*dim.* *p*

spot - less Birth Are at peace on this night so fair, . . . . . at

*dim.* *p*

spot - less Birth Are at peace on this night so fair, . . . . . at

*dim.* *p*

spot - less Birth Are at peace on this night so fair, . . . . . at

*dim.* *p*

spot - less Birth Are at peace on this night so fair, . . . . . at

*dim.* *Sw.* *p*

*Ped.*

*pp*

peace on this night so fair, . . . At peace on this night so

*pp*

peace on this night so fair, . . . At peace on this night so

*pp*

peace on this night so fair, . . . At peace on this night so

*pp*

peace on this night so fair, . . . At peace on this night so

*cres. molto* *ff*

fair, at peace on this night so fair. . . . .

*cres. molto* *ff*

fair, at peace on this night so fair. . . . .

*cres. molto* *ff*

fair, at peace on this night so fair. . . . .

*cres. molto* *ff*

fair, at peace on this night so fair. . . . .

*ff Org.*

## SING, O HEAVENS

BERTHOLD TOURS

*Allegro ma non troppo*

♩ = 104

ORGAN

*f*

CHORUS  
SOPRANO

*f*

Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, Sing, O

ALTO

*f*

Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, Sing, O

TENOR

*f*

Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, Sing, O

BASS

*f*

Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, Sing, O



*marcato*

heav - ens, sing, O heav-ens, and be joy - ful, O earth; And break forth in - to

*marcato*

heav - ens, sing, O heav-ens, and be joy - ful, O earth; And break forth in - to

*marcato*

heav - ens, sing, O heav-ens, and be joy - ful, O earth; And break forth in - to

*marcato*

heav - ens, sing, O heav-ens, and be joy - ful, O earth; And break forth in - to

sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O moun - -

sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O moun - -

sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O moun - -

sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O moun - -

## SING, O HEAVENS

tains. Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, O

tains. Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, O

tains. Sing, O heav-ens, and be joy - ful, O earth, sing, O

tains. and be joy - ful. O earth, O

earth, O earth, and be joy - ful, O earth; Sing, O

earth, O earth, and be joy - ful, O earth; Sing, O

heav-ens, and be joy - ful and be joy - ful, O earth; Sing, O

earth, O earth, and be joy - ful, O earth; Sing, O

heav-ens, and be joy-ful, O earth, sing, O heav-ens, and be joy-ful, be

heav-ens, and be joy-ful, O earth, sing, O heav-ens, and be joy-ful, be

heav-ens, and be joy-ful, O earth, sing, O heav-ens, and be joy-ful, be

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clef). The lyrics are: "heav-ens, and be joy-ful, O earth, sing, O heav-ens, and be joy-ful, be".

*ritardando*

joy-ful, be joy-ful, be joy-ful, O earth.

joy-ful, be joy-ful, be joy-ful, O earth.

joy-ful, be joy-ful, be joy-ful, O earth.

*ritardando* *a tempo*

The second system continues the vocal and piano parts. It begins with the tempo marking *ritardando*. The lyrics are: "joy-ful, be joy-ful, be joy-ful, O earth." The system concludes with the tempo marking *a tempo*. The piano accompaniment features a prominent bass line in the lower register.

## SING, O HEAVENS

Piano introduction in D major, 4/4 time. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano). The piece concludes with a double bar line.

*Andante*  
SOPRANO SOLI

Vocal parts for Soprano Soli in D major, 4/4 time. The tempo is *Andante*. The parts are for Alto, Tenor, and Bass. The lyrics are: "For un - to us is born this day in the cit - y of Da - vid, a". Dynamics include *p* (piano).

Piano accompaniment for the vocal solo in D major, 4/4 time. The tempo is *Andante* with a metronome marking of 63. The music is mostly sustained chords. Dynamics include *pp* (pianissimo).

*Più animato*  
CHORUS

Vocal parts for the Chorus in D major, 4/4 time. The tempo is *Più animato*. The parts are for Soprano, Alto, Tenor, and Bass. The lyrics are: "Sav - iour, which is Christ the Lord, which is Christ the Lord. Ho - san - na, Ho -". Dynamics include *poco rall.* (poco rallentando), *dim.* (diminuendo), and *f* (forte).

Piano accompaniment for the chorus in D major, 4/4 time. The tempo is *Più animato* with a metronome marking of 80. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *poco rall.* (poco rallentando), *dim.* (diminuendo), *f\** (forzando), and *senza Ped.* (senza pedale).



san - na, Ho - san - na to the Son of Da - vid. . . .

*cres.* *ff*

*\* ff Org.*

*Ped.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a series of eighth notes, followed by a crescendo leading to a fortissimo (ff) section with sustained chords. The bottom staff is a piano accompaniment in bass clef, mirroring the harmonic structure of the vocal line with chords and some moving lines. It also includes a fortissimo section and a pedal point marked 'Ped.'.

*mf* *p* *pp*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line, mostly consisting of whole rests, indicating a vocal pause. The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and some moving lines. It includes dynamic markings of mezzo-forte (mf), piano (p), and pianissimo (pp).

*Andante con moto*  
SOPRANO SOLO

Bless-ed is he, . . . . bless-ed is he, . . . . bless-ed is he that

*Andante con moto* ♩ = 76

*p* *sempre legato*

Detailed description: This system contains the final two staves of music. The top staff is a Soprano Solo line in treble clef, starting with a piano (p) dynamic and featuring a series of eighth notes. The bottom staff is a piano accompaniment in bass clef, starting with a piano (p) dynamic and featuring a series of chords and some moving lines. It includes the tempo marking 'Andante con moto' and a metronome marking of 76. The phrase 'sempre legato' is written below the piano part.

## SING, O HEAVENS

*dim.*

com-eth in the Name, in the Name of the Lord, in the Name of the Lord.

CHORUS *pp*  
TENOR & BASS

Blessed is he that

Bless-ed is he that com-eth, bless-ed is he, . . . is

CHORUS, SOPRANO & ALTO *pp*

Bless-ed is he that com-eth in the

com-eth, Bless-ed is

*Poco più Andante* *pp*

he, is he, is he, . . . he that cometh in the Name of the Lord. . . .

*pp*

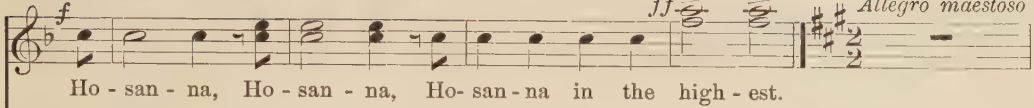
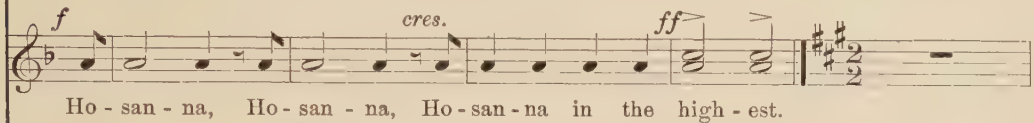
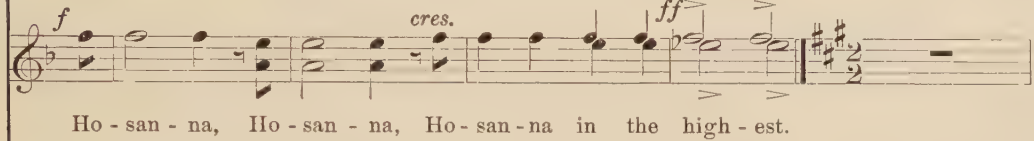
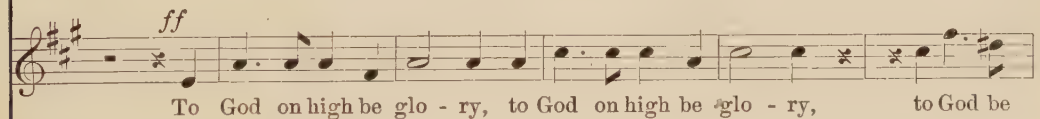
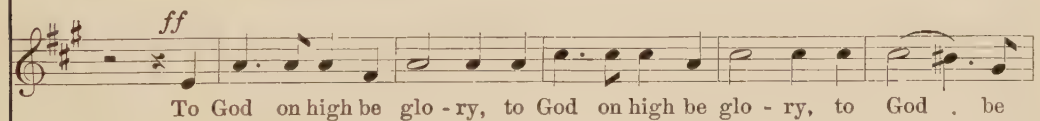
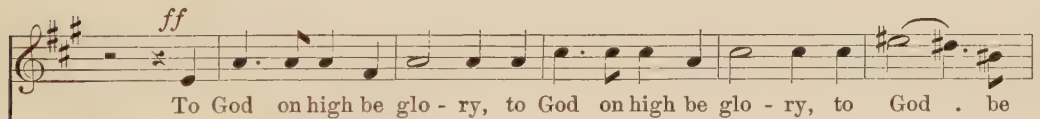
Name, in the Name of the Lord, in the Name of the Lord. . . .

*pp*

he, he that com-eth in the Name of the Lord. . . .

*Poco più Andante* *pp*

The musical score is written for a vocal ensemble and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into several systems, each with vocal staves and piano accompaniment staves. The lyrics are written below the vocal staves. Performance markings include dynamics such as *dim.*, *pp*, and *Poco più Andante*. The piano part includes various musical notations such as chords, arpeggios, and rests.

*Più animato**cres.**ff**Allegro maestoso**f* *cres.* *ff**f* *cres.* *ff**Più animato* ♩ = 84*Allegro maestoso* ♩ = 69

## SING, O HEAVENS

*Più Andante* *pp* *rallentando*

glo-ry, to God . . be glo-ry, and peace . . on earth to

glo-ry, to God . . be glo-ry, and peace . . on earth to

glo-ry, to God . . be glo-ry, and peace . . on earth to

glo-ry, to God be glo-ry, and peace . . on earth to

*p* *pp*

*f* *Tempo Imo.* *cres.*

men; To God on high be glo - ry, to God on high be glo - ry, to God, to God on

*f* *cres.*

men; To God on high be glo - ry, to God, to God on

*f*

men; To God on high be glo - ry, to

*f*

men; To God on high, to God on high be glo - ry,

*Tempo Imo.* *f* *cres.*



cen - - do

*ff*

high, to God, to God on high, to God on

cen - - do

*ff*

high, to God, to God on high, . . to God on

*cres* - - *cen* - - do *ff*

God, to God on high, on high, to God on

*cres.* *ff*

to God on high, to God on high, to God, to God on high, on

*cen* - - do *ff*

The first system of the musical score for 'Sing, O Heavens' features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The lyrics are: 'high, to God, to God on high, to God on' (first two staves) and 'God, to God on high, on high, to God on' (third and fourth staves). The piano accompaniment consists of chords and moving lines. Dynamics include *cen* (crescendo), *do* (diminuendo), and *ff* (fortissimo). The system concludes with a fermata over the final notes.

*molto rallentando*

high, to God on high, to God on high, to God be glo - ry. O

high, to God on high, to God on high, to God be glo - ry. O

high, to God on high, to God on high, to God be glo - ry. O

*molto rallentando*

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'high, to God on high, to God on high, to God be glo - ry. O' (first three staves). The piano accompaniment continues with chords and moving lines. The tempo marking *molto rallentando* is present at the beginning and end of the system. The system concludes with a fermata over the final notes.

*Molto maestoso**sempre ff*

come, all ye faith - ful, Joy - ful and tri - um - phant, O

come, all ye faith - ful, Joy - ful and tri - um - phant, O

come, all ye faith - ful, Joy - ful and tri - um - phant, O

*sempre ff*

*Molto maestoso* $\text{♩} = 58$ *sempre ff*

come ye, O come ye to Beth - le - hem; Come and be - hold him

come ye, O come ye to Beth - le - hem; Come and be - hold him

come ye, O come ye to Beth - le - hem; Come and be - hold him

*senza Ped.*

born the King of An - gels: O come, let us a - dore him, O come, let us a -

born the King of An - gels: O come, let us a - dore him, O come, let us a -

born the King of An - gels: O come, let us a -

born the King of An - gels: O come, let us a -

*ritardando* *Adagio*

dore him, O come, let us a - dore him, — Christ the Lord. A - men.

dore him, O come, let us a - dore him, — Christ the Lord. A - men.

dore him, O come, let us a - dore him, — Christ the Lord. A - men.

dore him, O come, let us a - dore him, — Christ the Lord. A - men.

*ritardando* *Adagio*

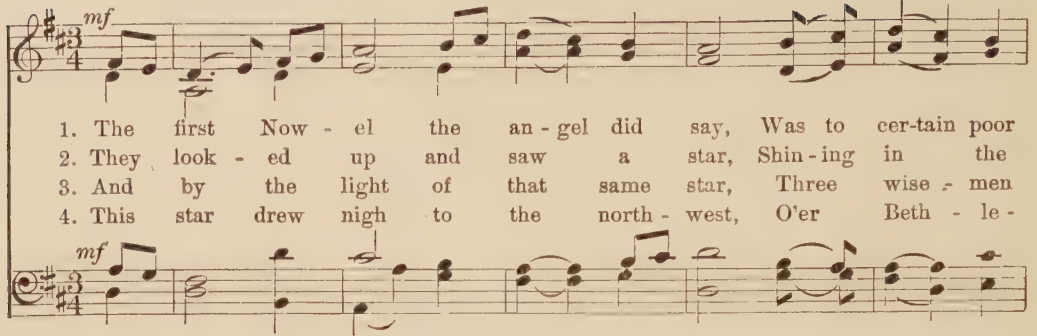
Ped.

## THE FIRST NOWEL

SEMI-CHORUS OR SOLO  $\text{♩} = 126$ 


Traditional

*mf*



1. The first Now - el the an - gel did say, Was to cer-tain poor  
 2. They look - ed up and saw a star, Shin-ing in the  
 3. And by the light of that same star, Three wise - men  
 4. This star drew nigh to the north - west, O'er Beth - le -

*mf*



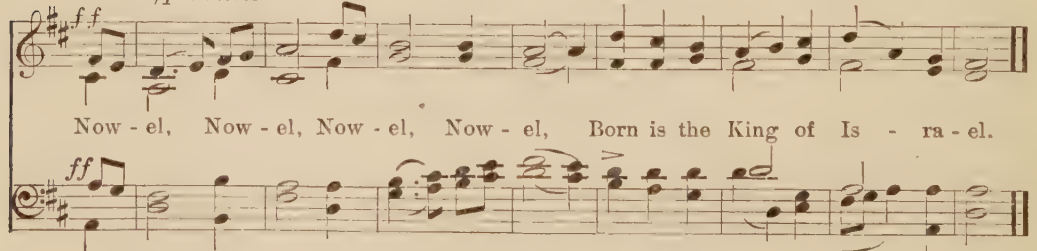
shep-herds in fields as they lay; In fields where they lay  
 East be - yond them far, And to the earth it  
 came from coun - try far; To seek for a King was  
 hem it took its rest, And there it did both



keep-ing their sheep, On a cold win - ter's night that was so deep.  
 gave great light, And so it con - tin - ued both day and night.  
 their in - tent, And to fol - low the star wher - ev - er it went.  
 stop and stay, Right o - ver the place where Je - sus lay.

CHORUS, *p* *piu mosso*

*ff*



Now - el, Now - el, Now - el, Now - el, Born is the King of Is - ra - el.

5 Then entered in those wisemen three,  
 Full reverently upon their knee,  
 And offered there, in his presence,  
 Their gold, and myrrh, and frankincense.  
 Nowel, &c.

6 Then let us all with one accord,  
 Sing praises to our heavenly Lord,  
 That hath made Heaven and earth of nought,  
 And with his blood mankind hath bought.  
 Nowel, &c.



# INDEX.

PAGE	POET OR SOURCE.	COMPOSER OR SOURCE.
77	Angels, from the Realms of Glory . . . . .	J. Montgomery . . . . . <i>H. Smart</i>
24	As with Gladness Men of Old . . . . .	William C. Dix . . . . . <i>Arr. from Conrad Kocher</i>
64	Bethlehem . . . . .	Henry Farnie . . . . . <i>Chas. Gounod</i>
28	Birthday of a King, The . . . . .	. . . . . <i>W. H. Neidlinger</i>
75	Calm on the Listening Ear of Night . . . . .	Edmund Hamilton Sears . . . . . <i>Traditional Air</i>
42	Cantique de Noël . . . . .	. . . . . <i>Adolphe Adam</i>
18	Carol for Christmas Day . . . . .	. . . . . <i>Arthur S. Sullivan</i>
12	Carol for Christmas Eve . . . . .	. . . . . <i>Gascon, 16th Century</i>
24	Carol of the Flowers . . . . .	. . . . . <i>Bas-Quercy</i>
13	Chantons, Bergers, Noël, Noël . . . . .	. . . . . <i>Besançon Carol</i>
76	Christmas Comes Again . . . . .	. . . . . <i>J. H. Hopkins</i>
22	Christmas Day in the Morning . . . . .	. . . . . <i>Myles B. Foster</i>
19	Christmas Eve . . . . .	. . . . . <i>Myles B. Foster</i>
17	Cradle Hymn . . . . .	Martin Luther . . . . . <i>J. E. Spilman</i>
110	First Nowel, The . . . . .	. . . . . <i>Traditional</i>
25	Gascon Carol . . . . .	. . . . .
14	Good King Wenceslas . . . . .	. . . . .
26	Good Night! and Christmas Prayer . . . . .	. . . . . <i>Myles B. Foster</i>
73	Hark! the Herald Angels Sing . . . . .	Charles Wesley . . . . . <i>Felix Mendelssohn-Bartholdy</i>
79	Holy Night! Peaceful Night . . . . .	. . . . . <i>J. Barnby</i>
10	Hymn for Christmas Day . . . . .	. . . . . <i>J. Goss</i>
34	In Dulci Jubilo . . . . .	. . . . . <i>R. L. de Pearsall</i>
71	It Came upon the Midnight Clear . . . . .	Edmund H. Sears . . . . . <i>Richard S. Willis</i>
16	Jacob's Ladder . . . . .	. . . . . <i>Traditional</i>
7	Joy to the World . . . . .	Isaac Watts . . . . . <i>G. F. Handel</i>
88	Like Silver Lamps . . . . .	W. Chatterton Dix . . . . . <i>J. Barnby</i>
74	Lo, How a Rose e'er Blooming . . . . .	. . . . . <i>Michael Pretorius</i>
20	Manger Throne, The . . . . .	. . . . . <i>C. Steggall</i>
55	Nazareth . . . . .	. . . . . <i>Chas. Gounod</i>
5	Noël des Ausels . . . . .	. . . . . <i>Bas-Quercy</i>
8	O Bienheureuse Nuit . . . . .	. . . . . <i>Normandie Carol</i>
78	O Come, All Ye Faithful . . . . .	Anonymous . . . . . <i>John Reading</i>
70	O Little Town of Bethlehem . . . . .	Phillips Brooks . . . . . <i>Lewis H. Redner</i>
72	Once in Royal David's City . . . . .	Cecil Frances Alexander . . . . . <i>H. J. Gaunlett</i>
50	O Zion, that Bringest Good Tidings . . . . .	. . . . . <i>J. Stainer</i>
63	Silent Night . . . . .	. . . . . <i>Michael Haydn</i>
98	Sing, O Heavens . . . . .	. . . . . <i>Berthold Tours</i>
46	Sing We Noël . . . . .	. . . . . <i>French Carol of the 16th Century</i>
63	Song for Christmas Eve, A . . . . .	Harvey Worthington Loomis . . . . . <i>Sicilian Hymn Tune</i>
15	Sleep, Holy Babe . . . . .	. . . . . <i>J. B. Dykes</i>
80	Thus Speaketh the Lord of Hosts . . . . .	Zech. vi., 12, 13 . . . . . <i>J. Stainer</i>
6	Under the Stars . . . . .	Anna S. Driscoll . . . . . <i>Margaret Coote Brown</i>
11	We Three Kings of Orient Are . . . . .	. . . . . <i>John Henry Hopkins</i>













